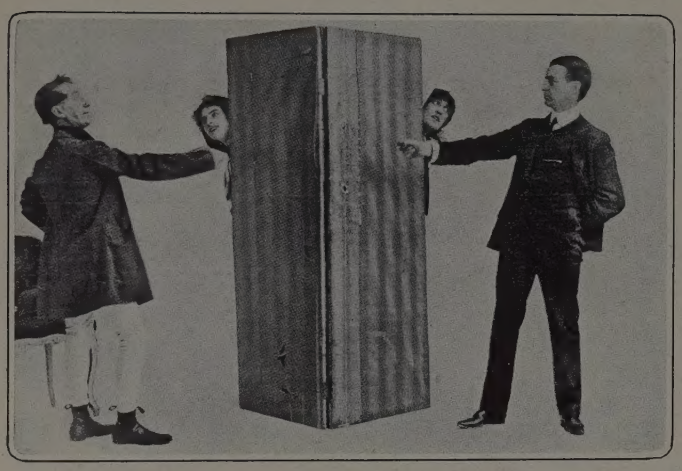
# THE THEATRE

VOL. V., NO. 54 NEW YORK, AUGUST, 1905 ARTHUR HORNBLOW, Editor

Photo by Burr McIntosh

THE LATEST PORTRAIT OF ETHEL BARRYMORE

Who will be seen this coming season in a new play by James M. Barrie, entitled "Alice-Sit-By-The-Fire." It is officially announced that Miss Barrymore will wed shortly Capt. Harry Graham, of the English Coldstream Guards. He is the second son of Sir Henry Graham, K.C.B., and now private secretary for Lord Roseberry



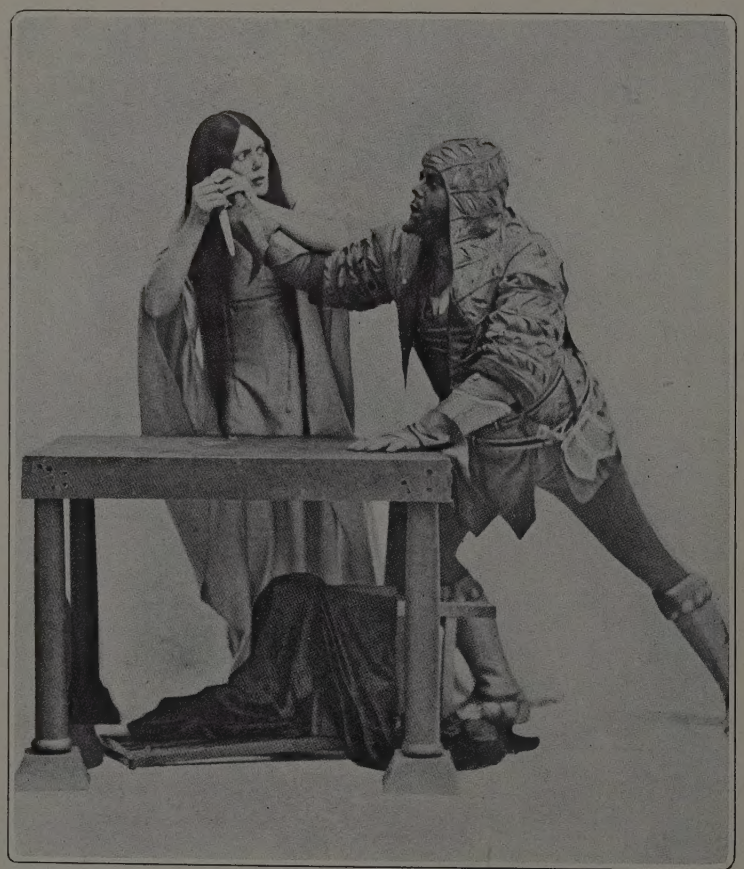
The screen scene in "The Earl and the Girl," to be produced at the Casino next month

# PLAYS and PLAYERS

SOME of the preliminary announcements regarding next season's productions give promise of a more interesting theatrical year than might have been reasonably expected from the universal dearth of new plays. The first novelty will be "The Earl and the Girl," an English musical comedy, which will inaugurate the rebuilt and renovated Casino, August 28th, and about the same time Daly's will throw open its doors with another English musical comedy, entitled "The Catch of the Season." From that time on the first nighter will be kept busy. Harrison Grey Fiske has signed a contract with Bertha Kalich, who will be seen at the Manhattan in Maeterlinck's "Monna Vanna" and other pieces of her repertoire. Richard Mansfield will produce Schiller's "Don Carlos." Olga Nethersole will be seen in Hervieu's much discussed play, "Le Dédale," and some time in November Sarah Bernhardt will make another American tour under the management of the Shuberts. Sir Henry Irving will also visit us in January for a farewell tour under the management of Charles Frohman. E. H. Sothern and Julia Marlowe will continue giving their splendid Shakespearian revivals, the plays being "Twelfth Night," "The Merchant of Venice," and "The Taming of the Shrew." Mr. Gillette will be seen in a new play written by himself, entitled "Clarice." Mr. Belasco's plans are, as usual, wrapped in mystery. He will have under his direction six stars—Mrs. Leslie Carter, Blanche Bates, David Warfield, Robert Hilliard, Bertha Galland and Brandon Tynan. He has announced a new piece for Blanche Bates, for the production at the Belasco, in November, and it is understood that Mrs. Carter will continue in "Adrea." It is believed, however, that the magician of 42nd Street has several trump cards up his sleeve, one of these being a new play for Mrs. Carter, founded on Robert Hichens' strange novel, "The Garden of Allah." It is surmised that the manager's recent trip to London was for the purpose of getting the consent of the English author to a Belasco stage version of the book. Mr. Hichens is known to be at work himself on a dramatization of the story, but Mr. Belasco wants a free hand in all his stage work, and any dramatization he produces must be made from his point of view, which, it must be admitted, is an amazingly successful one. Whether Mr. Belasco succeeded in his mission to Mr. Hichens is not known.

---

"The Garden of Allah" deals with the Desert, and recalls by its fine literary workmanship the master hand of a Loti or a Maupassant. It is an extraordinary mixture of religion and sensuality, and a casual perusal of the book might fail to reveal at once its suitability for stage purposes. It presents the waste of African sands in every possible aspect, and invests every incident of its life and appearance with spiritual meaning. It invites the soul to rest. Its mysteries fill the heart with obedience and humility. The religion of the Arab and that of the Cross dwell in its solitudes, while Faith and human passion are manifest at every hand. It affords abundant color and a great variety of character. There may be a play in the book, but there is practically no dramatic action until near the end. It is so largely psychological that it may be difficult to mould the story into such shape that the main action will be of absorbing interest for an entire evening. This main action, however, is dramatic enough. Domini Enfilden, an English woman of gypsy descent, is restless in London society, and seeks the seclusion of the Desert. Her mother had abandoned her father for a lover, and both parents had died un-



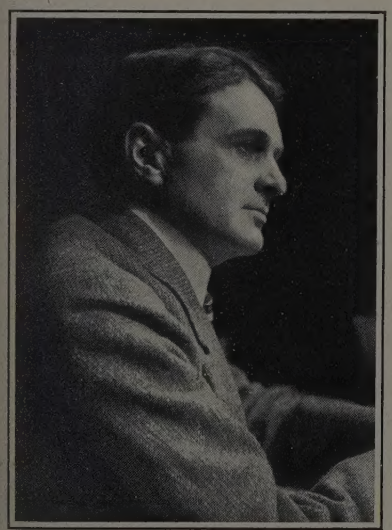
From the Tatler

Scene in "The Prayer of the Sword" which James K. Hackett will present here this coming season. This dramatic situation represents Scorla, the villain of the piece (Oscar Asche), attempting to stab the hero, Andrea. He is saved by Ilaria (Lily Brayton), who receives the poisoned dagger and dies

happily. She meets there Androvsky, a Russian by birth. He is a man of mystery, yet of strange magnetism. He hates contact with priests and shuns society. Domini is devout, yet she marries him. He finally confesses that he had spent years as a monk; that he had listened finally to the call of the world, and had fled from his order. For this he is abhorred by those who know his history. Domini has a struggle between her love for the man and her duty to Mother Church. She makes the sacrifice and persuades him to return to the Trappists. In the final chapter she is living amid the scenes of her experience with Androvsky, having found peace for herself and knowing happiness in her child. To dramatize religious emotion and the stern sense of duty will test dramatic skill. There are many picturesque characters in the book, largely episodic—Arabs, dancing girls, the native youth, Larbi, who plays the livelong day love songs on his flute; Count Anteoni, who dwells in a garden of enchanting loveliness; the hideous fortune teller, who divines the future from the sands; Batouch, the poet and servitor; the worshippers, with their ceaseless drums and prayer; the dervishes from Oumach; Hadji, who always loves; the camel drivers, French military officers, spahis galloping like mad, beggars with fierce importunities, and chieftains of the Desert. There are dramatic moments in the book, but its interest lies in the detail. It will be interesting to note how these details will be gathered together into a compact drama that will introduce to the stage an absolute novelty.

---

One does not hear so much about the Endowed Theatre these days. The National Art Theatre Society gives no sign of life; the millionaires still selfishly decline to part with their millions; the general public is stupidly indifferent to fine ideals. The pace set by the National Art Theatre Society to make propaganda was, of course, too swift to keep up, and there has followed a reaction which might look like inertia and discouragement. We are assured, however, by its officers that the campaign is still being vigorously pushed and financial and other committees being formed with favorable prospects of the programme laid down being ultimately realized. The real weakness in the proposition was that it offered nothing tangible. When the French monarchy first gave monetary assistance to the Comédie Française, Molière and his fellow players had been organized for years, giving notable performances. King Louis knew who he was giving the money to. He was reasonably sure that Molière would give at least as good performances with assistance as without it. The same with State-aided theatres everywhere. They existed and were successful, at least artistically, before they were helped financially. How can a millionaire be reasonably expected to build a theatre for something that exists only in theory? The most practical plan, perhaps, would have been to have leased a New York theatre for two or three years and then to have given fine performances of fine plays. The initiators could then have argued thus: "We are giving splendid performances of real artistic and educational value, but it is a losing game. We cannot afford to go on without assistance." Then it would have been up to the millionaire. Julius Hopp and his Progressive Stage Society are on the right track with subscription performances. But the trouble here is that an ostensible art movement has been used to foster a political fad.



ROBERT HICHENS
Author of "The Garden of Allah," a remarkable novel of the African desert which is being dramatized for the stage

Copyright, 1905, Falk

BERTHA GALLAND
Who will star under the management of David Belasco next season. She will be seen first in "Kitty Bellairs" and later in a new play

One may be mistaken as to the right method of going to work to secure an Endowed Theatre for America, but there can be no doubt as to the soundness of the project itself. It will always be an ideal to be attained. The day will surely come when there will be in London, New York, Boston and other large cities at least one fine repertoire theatre conducted on the semi-educational plan of the splendid subsidized theatres of the Continent where the masterpieces can be regularly performed and new plays selected for production with a purpose higher than that of mere money getting and ensured against immediate monetary loss by liberal endowment. Some day our millionaires, either as a fad or really awakening to its value as an educator of public taste, will make such a theatre possible in New York just as they have made grand opera possible. It is no secret that Heinrich Conried's real ambition is to be not opera director, but manager of a noble playhouse on these lines, and he has himself given hints recently that several of the wealthy men now associated with him at the Metropolitan Opera House are ready to put him at the head of a repertory theatre, erected on a scale of such magnificence as this country has not yet seen. Americans want the

best, and it is freely predicted that a playhouse built like a palace, of marble, surrounded by gardens and fountains and luxuriously equipped with foyers, etc., would be a success from the start. Mr. Conried has a well prepared scheme for building a dual theatre — one part for grand opera; the other for drama—on a site already selected, and which may be the north end of Long Acre Square, or the 59th circle. It would be difficult to find a man better suited than Mr. Conried for the directorship of such a theatre. He is as familiar with the practical side of the stage as with its literature. He is a man of culture and fine literary taste. He has also remarkable executive ability and knows good acting when he sees it. More than this, he has proved his competence not only by his success as head of the most important opera house in the world, but by the high standard of his German performances at the Irving Place Theatre.

Scene in "The Catch of the Season" which will be presented at Daly's next month

---

It is officially announced that the Actors' Fund—that splendid charitable organization which aids destitute players and buries those who die penniless, regardless of their being members of the Fund or not—is in a critical condition financially, and unless something is done it may be seriously impeded in its merciful work. The reason given is that the members of the theatrical profession do not support the Fund. It is a fact that out of 30,000 or more actors only about 700 can be found willing to pay the small dues of $2.00 a year which gives them membership in the Fund. There are two causes for this. One is that the selfish actor reasons to himself that in case of misfortune the Fund will take care of him whether he is a member or not; the other is that the officers of the Fund have never made any determined effort to increase the membership. In another part of this issue we publish a letter from an actor who gives what seems to be a sane diagnosis of the malady from which the Fund is suffering. He complains that the executive is in the hands of a few managers, some of whom are not popular with the actors as a body and others who rarely attend the executive meetings. In France it is an actor—Constant Coquelin—who is president of the Actors Benevolent Association, not a manager, and the splendid home for actors opened recently in the suburbs of Paris was almost entirely due to M. Coquelin's personal efforts. Why should not our leading actors also take an active interest in the administration of their Fund? If the present decline of interest in the maintenance of the splendid charity is permitted to continue the result will be calamitous and disgraceful to the dramatic profession. The history of the Fund is filled with inspiring examples of unselfish labor in its behalf, and this spirit should not be permitted to die out. Of the many means that have been tried in order to procure resources, some that were highly successful at the time, may not perhaps be used again. A great fair annually would perhaps be impracticable. It is not always easy to find the man with the executive ability and the willingness to undertake such an enterprise. The ten cent tax attached to the complimentary admissions to the theatres is not wholly satisfactory from all points of view, nor can benefit performances be relied upon. There must be uniformity in the receipts of the Fund. The institution should not only be amply supplied with money, but it must have a constant endowment. The establishment of the Fund upon a permanent basis would represent the dignity of the American stage as an institution, and exert an influence toward its betterment that cannot be over estimated. Business methods prevail in the conduct of theatrical affairs everywhere except when it comes to the Fund. Actors, perhaps, are not business men, but the managers are supposed to be business men. They should devise a means for the maintenance of the Fund. A very small percentage retained from the salaries of the actors would cover the case. It need not be burdensome in amount. The result would be uniformity in the right to the benefits of the Fund. This method of raising the needed money would also relieve them of much waste of energy in benefit performances which sometimes yield nothing. Unless the performance is so extraordinary as to attract the paying public, it is found that the actors themselves constitute, in large part, the audiences. It would be simplifying matters to have the profession attend to its own affairs without resort to the public. It is plain that something definite and business-like must be done.

Morrison

GERTRUDE GHEEN

Gave an excellent performance of the rôle of Arsinoe in Mr. Mansfield's production of "The Misanthrope." Miss Gheen is a niece of Rear Admiral Gheen, U. S. N.

Scene in "The Catch of the Season"

---

Victorien Sardou has written to his agent in New York denying that the Society of French Dramatic Authors has entered into a contract with a dramatic association recently or-

ganized in this city under the direction of Victor Mapes for the purpose of presenting on the local stage "adequate adaptations of French plays." M. Sardou says:

"The Society of French Dramatic Authors has signed no contract with the association. Its rules give it neither the right nor power to sign anything, as the authors have the sole power to place their plays when and where they please. As for the one per cent. royalties, who, I wonder, could believe that any French dramatic author worthy the name would accept such terms?"

The New York concern referred to was fathered by M. de Sénéschal, a French gentleman who is associated with Mrs. de Mille's play bureau. He claimed to have an understanding with M. Paul Hervieu, M. Brieux and other prominent French dramatists by which the American association was to be given an option on all their new plays, which were to be produced in America on a co-operative plan, the public being invited to subscribe for shares and the dramatists also sharing in the profits in addition to receiving a royalty. The French authors are said to be eager to make such an arrangement for the reason that, while the American managers now in the market buy the rights to their plays, they often fail to produce them, thus depriving the French author of possible royalties. It is difficult to see, however, how this new scheme is going to help matters. Charles Frohman and other American buyers are fairly good judges as to what suits American audiences, and if they shelve a play after having paid for it, there is probably some good reason why. Take, for example, Octave Mirbeau's piece, "Business Is Business." The play made a sensation when produced in Paris, and it was immediately bought by Charles Frohman for America. Yet it was two years before Mr. Frohman produced it, and then the result was disappointing. The reason was that the character of the grasping money magnate suited M. Féraudy, the French actor, better than it suited our Mr. Crane, and the American version suffered in consequence. How can M. de Sénéschal, Mrs. de Mille, Victor Mapes, *et al.*, expect to be more successful? The play is the thing; not the manager who presents it.

---

Paul Armstrong, who suddenly sprang into fame as a playwright towards the end of last season with his successful "Heir to the Hoorah," had a hard fight before he was able to convince the managers. Says Mr. Armstrong:

"I have been writing plays ten years. I submitted the first one to the late Joseph Jefferson in 1898. I wrote him a note saying I believed I could write a play and had tried; would he mind reading it and telling me what he thought. He read it and told me. He believed I had the instinct and advised me to keep trying. One of the deepest regrets of my life is that he could not have seen the little play at the Hudson. I have worked all my life—toiled, fought, struggled. I have been laughed at, jeered, overlooked. For instance, I have done three plays—not counting the one now running. I won twice out of three times, but no one noticed."

Mr. Armstrong is thirty-six years old and looks older. He was born in a little village called Kidder, in the State of Missouri, and his boyhood was spent in Michigan. He left school at the age of 16 and did not begin writing until he was twenty-four.

---

Owing to the almost unbearable temperature, the metropolitan roof gardens during the past month have been crowded to their utmost capacity. In this respect the Harlemites are as fortunate as amusement seekers in the districts further down town. The Lion Palace Roof Garden, at Broadway and 110th Street, is very comfortable on hot nights and presents a program containing some excellent vaudeville acts. The place enjoys good patronage, and under the management of Messrs. C. Wilson and M. Boom promises to become a most popular resort.

---

We regret to announce the death of Albert E. Lancaster, a well-known dramatist, poet and critic, who has contributed several articles to this magazine. He had been ill for several months, following an attack of grippe, and he passed away at Montclair, N. J., where he had gone to recuperate. Mr. Lancaster was born in Philadelphia in 1841, and after a short experience on newspapers in that city he came to New York and was for some time associated with the New York *Herald* as literary and dramatic critic. Fifteen years ago he severed his connection with daily journalism to become a free lance. He wrote books, poems, essays and plays without number, and all with equal facility and brilliancy. The late A. M. Palmer produced his drama "Conscience," Marie Wainwright presented his "Daughters of Eve," and quite recently his dramatization of Tolstoi's "Anna Karenina" was done at Proctor's. This was his favorite play, and, written several years ago, had been offered in vain to other managers. Finally Mr. Proctor took it, but the author was already on his death bed, and never saw staged the piece on which he had labored for years. A very sensitive man, he shrank from contact with the busy world, and led the life of a recluse, yet the few admitted to his friendship admired his many sterling qualities, his high ideals, his keen intellect, and were attracted by the man's personal charm and old-fashioned courtesy of manner.

Hall

AMY RICARD AS HILDA WANGEL IN "THE MASTER BUILDER"

Engaged by Mr. Fiske for the leading comedy rôle in "Mary and John." She has made three big metropolitan hits—as Tabitha in "Janice Meredith," the girl from Butte in "The Stubbornness of Geraldine" and the athletic girl in "The College Widow." Last Spring, tiring of the monotony of a long run in light comedy, Miss Ricard took part in a special performance of Ibsen's play, "The Master Builder"

John Drew | Ada Dyas | Emily Rigl | Charles Coghlan

# Personal Recollections of Augustin Daly

***Part III**

THE trip of the Daly Company to Europe proved a masterstroke, for the skies at home brightened perceptibly soon after his return. Every visit abroad augmented the ardor of home audiences and the attendance at Daly's grew larger and more demonstrative. In 1886 Mr. Daly presented his company on the Continent as well as in London. On June 12 of that year he wrote me as follows:

"'Three weeks in London and not a line!' That's what I hear you say. But you must not judge me harshly. Each new bit of the world I come into seems to create new demands on my time. Europe is a big place; and just now I am engaged in the task of trying to fill it. London is treating me very well. I have everything to be thankful for. My success has been artistically beyond my expectations and financially up to the average London business. Indeed, they say I'm doing as well as any of the three or four leading theatres and better than a dozen of the others."

In New York, Daly's Company and plays once more became the vogue and with renewed prosperity extravagant adulation became as pronounced as were neglect and hostility before. The writer recalls particularly one first night, after the tide had turned. The play was the weakest ever presented by Mr. Daly, far inferior to those previously scorned, yet it was received with the greatest enthusiasm. There were repeated curtain calls and Mr. Daly had to come forth to acknowledge the ovation.

In spite, however, of his now assured position in New York and across the ocean, when in the summer of 1887 he took his company for an extensive tour, he wrote me from Chicago on June 23rd:

"I would like to write you of brighter things, but just now nothing bright can come (or go) out of Chicago. I never did have much fondness for the place. I was always more or less invalided while here during my yearly visits, chiefly from malaria, but I tolerated it because of the very hearty welcome my company seemed to receive here, but this year for some cause or another, the reception has been frosty. The audiences have not been as large as before, though I have brought them my best, and given them those things which enthused the Eastern cities. Perhaps the fare is above their tastes! But the fact remains they are icy and their weather is h—llish. Hot, I mean. I'll be glad to depart for other climes."

From San Francisco he writes in July:

"Business here has been from fair to middling; nothing great. I fancy they don't like my plays this time, or we are an old story, or they want stronger food, or something. At all events it is likely to be the last time I shall come so far West; and so I must not grumble at the causes which will influence me against taking this desperate journey again."

Two weeks later he writes:

"Since I wrote you last business has improved. 'Nancy and Co.' and 'The Taming of the Shrew,' and 'A Night Off,' have been received grandly. I won't have to beg my way home after all! The most comforting thought I have had all day is the prevailing one, this: this night three weeks will, God willing, see us comfortably at home. I will bear any amount of hot weather only to be home again."

Mr. Daly loved his home. One who knew him only there could not picture him as the severe autocrat of the theatre; and those who only came into contact with him in the theatre would have credited the man with a dual personality had they met and known him in the midst of his family.

More than any other manager Mr. Daly had the reputation of being a rigid and severe disciplinarian with the members of his company, but when one considers the high, nervous tension under which he lived and worked it is not surprising that he had little time for the conventional formalities of life in business hours, or that a man so thoroughly in earnest himself should brook anything in the conduct of his actors likely to

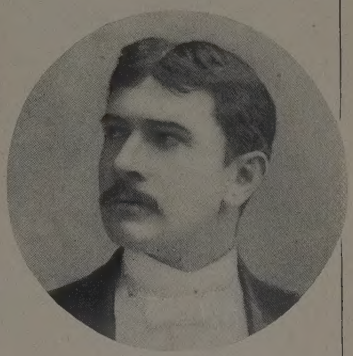
AUGUSTIN DALY AND HIS LITTLE SON
*From a photograph taken in 1872*

*For the first part of these Recollections see our issue for June, 1905.

Sarony

Otis Skinner

Minnie Conway



Linda Dietz

Maurice Barrymore Falk

bring the dramatic art or Daly's Theatre into ridicule or disrepute.

The great hour of the twenty-four was that of his home-coming each night after the closing of the theatre. He was happiness itself, the embodiment of sunshine and always sympathetic and eagerly anxious and interested in every detail of the lives of those who made the home. On these occasions he used to tell us, too, the happenings of the day connected with the theatre, and it would have proven, no doubt, a great surprise to the members of the company could they have witnessed his genuine amusement and hearty laughter over much that during the day he had sternly frowned down in his managerial capacity.

One instance testifies against a generally accepted idea that he was always taciturn and unbending towards his people. There had been a scene the day previous at rehearsal, in which May Irwin had broken down tearfully because of some severe or sarcastic comment from Mr. Daly, who, on meeting the actress next day at the theatre, greeted her with a very kindly "Good morning" (influenced, no doubt, by his appreciation of the hurt of the day before), to which Miss Irwin responded with a very frigid: "Mr. Daly, we are *not* on speaking terms." He laughed as he added: "I do like a fearless, independent character!" Another instance of Miss Irwin's ready wit was told us by Mr. Daly with amusement. There was a point of humor introduced in a new play not quickly discernible except to an alert intelligence. Just as the sapient passage was reached, Mr. Daly, who was listening to mark its effect, turned about with a satisfied "Well, that caught them quickly enough," to face Miss Irwin, who, drawing herself up with much pride as she passed him swiftly to make her entrance on the stage, added: "Oh, yes, Governor, *our* audiences do not require a map of the play."

There was another incident affording great merriment one evening as he told us of some very funny impromptu passages introduced by James Lewis and Digby Bell at the matinée performance when they had both believed "the Governor" to be absent, a mistake which he allowed to remain undiscovered by them, constituting as it did a breach of one of his most stringent rules.

Adelaide Neilson

Sara Jewett

Ada Rehan

In "728," or one of the other light comedies produced about this time, an amusing occurrence took place of which he told us with great zest: In the course of a lovers' quarrel between Miss Rehan and Mr. Drew, the former, in a temper, flies to a window in the rear of the stage, which she impetuously throws open. The window opened outward, and Miss Rehan expended so much energy in forcing the opening that she went out herself, head first, over the low sill, leaving Mr. Drew alone on the stage. Mr. Daly happened to be standing in the wings looking on. He dashed around the drop to find Miss Rehan picking herself up, badly unnerved and hysterically declaring that nothing would induce her to face again the audience. Before she had finished speaking Mr. Daly had seized her bodily and pushed her back on the stage through a side door, where she quickly realized that the spectators had taken it all as a part of the play.

John Drew was always a great favorite with Mr. Daly. Yet I recall one instance in which the manager regretted an opportunity which he had given Mr. Drew. It was in 1882, and the play was "Royal Youth," an historical romance, dealing with the love story of Louis XIV and Marie De Mancini, the beautiful young niece of Cardinal Mazarin, charmingly played by Miss Rehan. There was a climax at the end of the act, the young monarch rising in defiance of his ministers to an unexpected assertion of his own authority. On the fall of the curtain there was a ripple of laughter throughout the house instead of applause. The audience was not willing to take the scene seriously, and the play was withdrawn after eleven performances. Mr. Daly felt that Mr. Drew, to whom he had entrusted the part of the King, was responsible for this new misfortune—a charge which he made plain to the young actor, who exclaimed:

"Mr. Daly, I played the part as you taught it to me."

Hall

EMMA CARUS
Recently seen at Proctor's 23rd St. Theatre

"I am not responsible for your failure to catch my spirit," retorted Mr. Daly.

While a curtain call for Mr. Daly on first nights indicated the endorsement of a new play, it was always a trial for him to respond. He was not in his element on the stage in any other rôle than that of the exacting manager at rehearsal. A demand for a speech was a severe ordeal. One night it happened that he had to appear while the curtain was still up and the company in line across the stage. We joked him about it afterwards at home, asking him to say frankly which was the more appalling to him, as he stood alone "speechifying" in the center of the stage—the people across the footlights or the company in full force behind him. He admitted, with boyish laughter, that the audience represented a very insignificant feature in comparison to the line arrayed at his back, each one of whom he realized was entitled to the keenest enjoyment of any sign of discomfiture on the part of a man who showed them all so little mercy on the same stage, under different circumstances.

Mr. Daly never allowed any one to witness rehearsals in his theatre. On one occasion there was one other spectator—a well-known society woman, whose niece (a débutante) was on the stage. As we were coming out, Mrs. —— stood in the foyer and, calling an employee of the theatre, sent him to say that she desired to speak to Mr. Daly. She considered a hat or some adjunct of her niece's costume unbecoming, and she wished to inform Mr. Daly that a change must be made. His look of amazement as he stared into the woman's face was more than amusing as he uncompromisingly answered:

"Miss ——'s costume has been arranged for. She will wear it during the presentation of the play without the slightest modification." And he left the chagrined listener to recover as best she might.

Social prominence counted for nothing with Mr. Daly. A young and beautiful woman of distinguished family applied to Mr. Daly for a position. An appointment was made, and an interview had taken place. The manager was escorting the society belle from his office, giving her concluding instructions for the week to follow. A well-known actor was standing outside. Interrupting Mr. Daly in the most frivolous manner, Miss —— asked him to introduce the actor. The ill-timed and paltry request, beside being wholly ignored, closed (through a letter revoking his decision in her favor) any possibility of the new aspirant ever appearing on his stage.

Mr. Daly, as is well known, "discovered," as the phrase goes, many young actors and actresses who afterwards achieved fame. Very few, however, yielded him the gratitude which was his due. There was, however, one exception. During the opening season of Daly's Theatre, Mr. Daly introduced at the Wednesday matinées a young Western actress named Helen Blythe. She played in "Frou Frou," "Fernande," etc. She was crude, but possessed of talent and a certain emotional power. She was also earnest, ambitious and painstaking. At the close of her engagement, before leaving New York, she called with her mother to say "Good-bye" and to express her appreciation of the advantages received through Mr. Daly's tuition and her association with his theatre and company, to which her mother added: "Down on her knees my daughter might most fittingly assure you of her gratitude. We can never repay you for what you have done for her." Mr. Daly spoke of this visit very feelingly as a rare case of grateful recognition.

It was not every candidate for histrionic advancement, however, that appreciated the advantage of Mr. Daly's training. I once heard a bumptious young would-be actor who spent a few months in the Daly company, remark: "Oh, Daly makes me tired! It is a life of fines; a fine if you turn your toes in, and a fine if you turn your toes out. I say, the Governor must make a good thing out of it."

Mr. Daly never cared to have husband and wife in his company for the same reasons, probably, as those given by most managers: if friction or rebellion arose in regard to either one, it meant, naturally, trouble with two. This was shown in the case of Yorke Stephens and his wife, an English couple, and I think that Mr. Daly regretted parting with Mr. Stephens which followed the discharge of his wife from the company. Digby Bell and Laura Joyce, as a sequel to their tender impersonations in "Cinderella at School," subsequently married, and

Otto Sarony Co.

ANNA STANNARD
This young Englishwoman who revealed unusual ability as a tragic actress in her rendering of Oscar Wilde's, "The Ballad of Reading Goal" at the Madison Square Theatre last March, will make her appearence this coming season as "Magda." She was recently seen as Lady Damer in "As in a Looking Glass" at Proctor's 125th St. Theatre

Photos by Schloss, N. Y.

NORA O'BRIEN
Recently seen in "The Heir to the Hoorah" at the Hudson

MABEL MORRISON
Will play the role of the Indian squaw in "The Squaw Man" next season

CORONA RICARDO
Seen in "Marta of the Lowlands" and other metropolitan productions

left the Daly management. Mr. Daly made an exception in the case of Henry Miller, who made his first appearance in "Odette." He and Bijou Heron played the young lovers, their mimic passion resulting very shortly in a real love affair, their engagement and marriage. As a consequence of some act of insubordination or dissatisfaction in regard to either one of them, Mr. Daly and the newly married couple parted. Shortly afterwards there was an account of an interview in one of the daily papers purporting to express Mrs. Miller's antagonism to Mr. Daly; and almost simultaneously with its publication I had a letter from Mr. Daly in which he said: "You will be surprised to hear that I have engaged Bijou and her husband for my traveling tour next season in spite of her interview."

There was no greater "fire trap" than Wood's Museum when it passed into Mr. Daly's hands. The slightest relaxation of vigilance might have brought about a catastrophe at any moment. There was never a night that Mr. Daly was not himself the last person to leave the building after a thorough examination of every corner of the theatre. During a performance one evening, Mr. Daly was present in the box with us. In a scene set close to the footlights James Lewis was seated. Charles Fischer entered, placing upon a small table his large, soft hat which accidentally fell off, rolling down to the footlights. Soon there was a slight curl of smoke, the actors continuing their lines, unconscious of the mishap. A little flame, then an ominous odor was wafted towards the audience. One word, a gasp even, from a nervous spectator, and a panic might have started. The situation was becoming intense and a suspicion of disquiet was growing perceptible throughout the house. Mr. Daly seemed as one transfigured, an impersonation of magnetizing command. With folded arms, hypnotism gleamed from his eyes fastened upon Mr. Lewis, who finally turned slowly around, and with one swift, meaning glance towards our box, in seeming response to the telepathic order, continuing his conversation, he nonchalantly strolled down to the front, stamped lightly on the burning hat, which he picked up and handed to the bewildered Mr. Fischer, with the impromptu:

"My dear friend, a little more care or you'll find yourself growing lightheaded."

The applause which rang through the house, the eloquent silence within the box as the unrecognized principal of the situation arose and disappeared through the stage door, made the scene an unforgetable one.

MARGARET HALL.

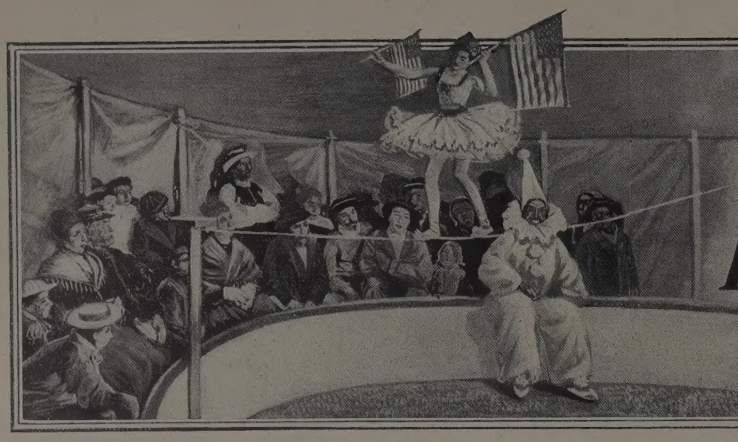
*(To be concluded next month.)*

Schloss

VIRGINIA EARLE
Now appearing at the Aerial Gardens

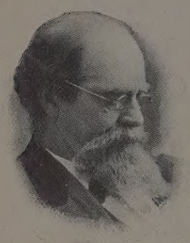
Schloss

HELEN ASHLEY
Will be seen in a metropolitan production next season



# The Pioneers of the American Circus

ACCORDING to the classically veracious press agent of that remote era, Romulus, the founder of Rome, is to be credited with the original and amazing achievement of establishing the first hippodrome some three thousand years before Artemus Ward propounded the still unsolved problem: "Why is it that it takes three grown-up persons to take one child to a circus?"



"Uncle" John Robinson
Earliest circus pioneer

What an enormous factor in public entertainment the circus has grown to be since it was first transplanted to American soil by obscure foreign nomads in the opening days of the past century is universally known, but comparatively few are aware that the great tent shows of today, occupying acres of ground, transported on special trains, and in one instance employing a thousand performers and workingmen and nearly half as many horses, have been evolved, within a period of less than seven decades, from the one ring wagon shows, whose 90, or at most 100-foot "round-tops" were gazed upon in their day as mountainous peripatetic wonders. Yet their single rings rarely introduced a dozen performers, all told. Today the respective standards of the old and the new must be reversed in favor of quantity vs. quality. The three arenas and two stages are filled with a simultaneously whirling, flying and diving mass of hustled performers to the point of delirium, instead of the old time one ring, with its successive single acts, in which undivided attention was focussed upon each and every performer. This was the ordeal which every aspirant for circus laurels had to face, and that is why there was more individualism then than now.

JAMES A. BAILEY
Of Barnum & Bailey, at the age of 18

If you ask the average person to name the best known circus people in America it is almost a certainty that he will reply promptly: "Phineas T. Barnum and James A. Bailey." But although the men who comprised the firm of Barnum & Bailey made the American circus famous to the ends of the earth, there are many other old circus men, now almost forgotten, yet who in their day were wonders in their business. Nor does the theatregoer of 1905 realize how many now prominent managers and leading actors began their professional career in the sawdust ring. Among others are Tony Pastor, A. L. Erlanger, W. H. Harris, Gus Hill, Frank McKee, P. S. Mattox, Clay Lambert, Frank Drew, W. Campbell, Sam Scribner, Fred Irwin, Chas. J. Miller, John R. Rogers, J. H. Havlan, Geo. Burnell, Ed. Kohl, Geo. Middleton, Ed. White, Geo. Primrose, Geo. Thatcher, W. C. Boyd, Chas. Yale, Sam Blair, Frank H. Perley, Fred Beckman and Edwin Stevens.

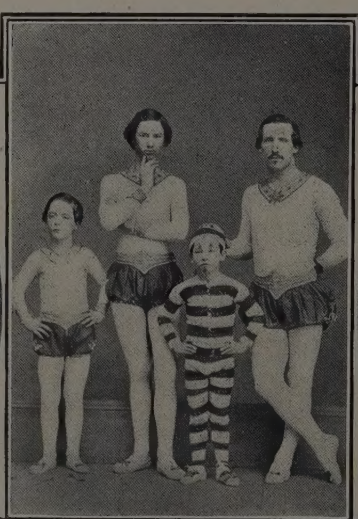
Dan Rice
America's greatest

A stalwart, dominating figure in the canvas-canopied arena, and one who deserves first place in circus chronicles was "Uncle John Robinson." Born in Little Falls, N. Y., in 1804, he bravely answered the last call at Cincinnati, in 1888, at the age of eighty-four, after having lived to see his son and grandson assume the active management of the show started by him in 1824—the longest established circus on record, and now, in the eighty-first year of its continuous existence, still bearing his name and owned and managed by members of his family.

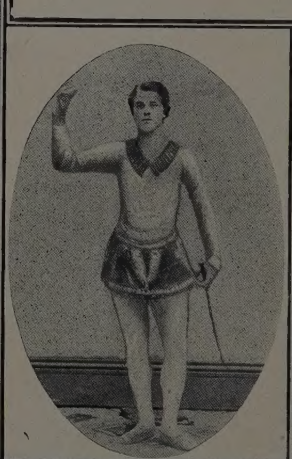
In this circus for many years John Robinson appeared as a champion four-horse bareback rider, and eventually added thereto the finest traveling menagerie of its day. He also established a theatre in New Orleans, and subsequently one in Charleston, S. C., and built the Robinson

El. Nino Eddy, the child tight-rope walker

Mrs. W. Lake



The Melville family



Robert Stickney, the Apollo of the arena

Alice Lake

We are indebted to Mr. G. N. Robinson and to Mr. F. J. Engelhardt for the scarce and curious photographs reproduced in this article

Opera House in Cincinnati. So great was his popularity in the South for thirty years before the war, and even to the day of his death, that it was commonly remarked among the managers: "Keep away from Dixie; John Robinson owns it." In 1852 he located permanently in Cincinnati, and, as one of its largest property owners and most enterprising citizens, was complimented by receiving the nomination for Mayor on the Reform ticket of 1875.

One remarkable incident will serve to illustrate the indomitable character of the man. Just before the panic of '57 "Uncle" John deposited thirty thousand dollars in gold with the Ohio Valley Trust Co., of Cincinnati; which sum, aside from his show and the modest house in which he lived, represented his whole fortune. Within a few days the impending financial cyclone swept the land; the Trust Company closed its doors, and its failure was announced. "Uncle" John was used to dealing with sudden emergencies and he acted with heroic promptness. Pocketing a pair of big revolvers, he hastened to the side door of the bank, threw an officer, who attempted to halt him, half way across the street, burst into the room in which the directors were holding a solemn conclave, and covering them with a pistol in each hand, sternly voiced this ultimatum:

"Gentlemen, I want my money, right here and now; and if I don't get it, by G—d, I'll have your blood!"

He got it, right there and then, in the shape of gilt-edged county bonds, which he immediately converted into real estate, the subsequent increase in the value of which alone made him a millionaire. Other incidents in his life are equally stirring.

FRANK MELVILLE
Famous horse trainer now with the New York Hippodrome

Long association with his father made his second son, G. N. Robinson—known to all the world as "Gil"—a prominent and influential figure in the show world, until his retirement from the tented field in 1893; since when he has resided in New York, though absent most of the time on extended journeys to every part of the globe, including all points of chief interest in Europe, Asia and Africa. His collection of snap-shot photographs—taken by himself—of the various scenes and peoples he has visited is probably the largest and most interesting individual one extant.

"Jimmy" Robinson, as he was familiarly known in every country on the face of the earth, was an adopted son of John Robinson and graduated from that veteran manager's show to become the most widely famous and popular male bareback rider the world has ever known. For many years his salary equaled, and sometimes exceeded, that of the President of the United States, and in his prime none of his most distinguished rivals cared to accept his standing challenge, by competing with him for the world's championship. In fact, Jimmy was classed as "a whole show alone," and adorned the ring for nearly, if not quite half a century, finally retiring with a record at once the envy and despair of both his contemporaries and successors. He is now a highly esteemed resident of Columbus, Ohio, and a physical and mental wonder for one of his age. In 1877 he went to Australia with the Cooper & Bailey Show, under a two years' contract, at $500 per week in gold. The outlook for the second year being dubious, Mr. Bailey, after vainly striving to induce him to cancel, as a last resort tried to move him by threatening to take the show to the pestilential regions of India. "All right, Mr. Bailey," replied "Jimmy." "Pitch your canvas in hell, if you want to. I'll be there to ride."

MME. DOCKRILL
The greatest woman bareback rider of any time

SALLIE MARKS
Well-known bareback rider who died from yellow fever while performing in South America

In 1861, at the age of 18, John F. Robinson, "Uncle" John's eldest son, succeeded his father as manager of his show, and at the latter's death became owner of the same. Forty-five years of continuous managerial responsibility make him, in that capacity, the oldest representative in the business.

Perhaps the most remarkable clown this country has produced was Dan Rice. He set the motley pattern for his era, and had

James and Clarence Robinson

Nat Austin, the singing clown

Burnell Runnells and sons

scores of imitators, but not an equal. His career is part of the traditional romance of the arena. With the masses he was the demigod of the sawdust; throughout the length and breadth of the land they flocked to hear him; sang his songs; retailed his jokes, and prolonged his praises. Add to a splendid physique a sonorous and far-reaching voice, fair vocal powers, a talent for impromptu localizing, self-possession under all circumstances, natural gifts of oratory, individual magnetism to hold the largest audience, unchallenged and graceful mastery over the horse, dauntless courage and reckless liberality, and you have the secret of his popularity. He was born in New York City about the year 1820, and the exhibition of a learned pig was his first venture in the show business on his own account. His first recorded public appearance in his native city was as "The Modern Samson," on the highly moral stage of P. T. Barnum's Ann Street Museum in its early days, where he performed the incredible muscular feat of bending backward until his hands touched the floor, in that position supporting on his chest a huge hogshead, which required the united efforts of a dozen stalwart supers to place there, and from the bunghole of which water slopped, as proof of the fact that it was filled with half a ton, or so, of that fluid. This wonderful achievement proved the biggest kind of a drawing card, until Barnum and Dan had a serious misunderstanding over the question of salary. At the ensuing performance, after the sweating supers had once more accomplished the herculean task of getting the hogshead in proper position, Dan got good and even with Phineas by tossing the hogshead into the orchestra with one heave of his brawny chest, thus revealing the fact that all the water it contained was about a pailful, held in a receptacle just under the bunghole. The exposure of the trick touched Barnum on the raw, and he never forgave the modern Samson for thus publicly giving him away and holding him up to laughter and ridicule.

Schloss

MARGARET SAYRE

Young debutante who will be seen in a metropolitan production next season

In a calling which numbered its fearless followers by the score Rice was unanimously recognized as "the bravest of the brave," and as a fighting wonder far outclassed such celebrities as Bill Pool and Yankee Sullivan. He was by no means an offensively pugnacious man, but the coveted glory of defeating him forced him to face the local bullies wherever he went. He was thus involved in more personal encounters than any other living man, and emerged victorious from every one, after summarily and conclusively thrashing each aspirant for his undesired and inconvenient fistic laurels.

It has been claimed by those who knew him best that Dan Rice was an absolute stranger to the sensation of fear. He never carried a weapon of any kind, but the sight of one never made him flinch. On one occasion, while he was taking tickets at the door of his tent in Grenada, Miss., a drunken bushwacker, inflamed to murder by the vindictively circulated false report that Dan had commanded a colored regiment during the war, came up and, without the slightest warning, fired point blank at him, the bullet perforating a side fold of his coat. Without changing a muscle, and looking his assailant straight in the eye, Dan calmly remarked: "Oh, put that up; we're used to that sort of thing here. Tickets! Tickets!" "By God!" exclaimed the would-be assassin, "you're too brave a man for me to shoot!" and thrusting his pistol in his belt he staggered off. Rice died at Long Branch, N. J., aged seventy-eight.

Hall

JAMES DURKIN

Leading man at Proctor's 58th St. Theatre

Among the famous bareback riders the Melville family is best known, although Mme. Dockrill indisputably gave the greatest bareback equestrienne exhibition known in all arenic annals. Her name still stands as the synonym for incomparable grace, magnetic skill and electrifying dash in her special field. For years her appearance with any circus was regarded as sufficient to insure its success, and the leading managers of both the old and new world were only too glad to secure her services, at a salary which eager competition raised to the unprecedented figure of one thousand dollars per week. Madame and her husband, Wm. H. Dockrill,—for nearly half a century a highly respected manager, equestrian director and trainer—are now setting Chicago a lesson in domestic loyalty and happiness.

The first appearance of the Melville "Australian Family" in this country half a century ago created a decided sensation, and James Melville, its head, was the first bareback rider to introduce here the equestrian boy-carrying act. In 1866 he organized and managed "Melville's Great Australian Circus," which proved a highly popular enterprise. He was not only a notably original and dashing bareback rider and energetic business man, but generous to a fault, and possessor of an inexhaustible fund of anecdote and dry but kindly humor, which made him a delightful companion in private life.

Frank Melville made his first equestrian appearance in America perched on the head of his accomplished father. Later he developed into one of the most daring bareback riders of the day. As equestrian director for the Forepaugh & Sells Brothers, the Barnum & Bailey, and other leading shows, and in which capacity he is now connected with the New York Hippodrome, he has displayed great ability. He also ranks among the most successful and original of animal trainers.

The tragic fate of Alice Lake was one of the most lamentable in circus annals. In 1869 the John Robinson show, of which she was one of the star attractions, shipped by steamer from Mobile to New Orleans. Soon after the ship left port, as Alice was standing near the rail on the upper deck, a valuable diamond pin she wore became unfastened and dropped into the waters of the bay. In attempting to catch it, Alice lost her balance, fell overboard, and was drowned.

Other well-known performers were Billy Lake, the clown, who was shot to death in Missouri; Mrs. William Lake, who was famous as Mazeppa, and who is still living in Jersey City at the age of 78; Nat Austin, the singing clown; Robert Stickney, the horseback rider, who was a great matinee idol and is still an active member of his profession, and others.

CHARLES STOW.

Otto Sarony Co.

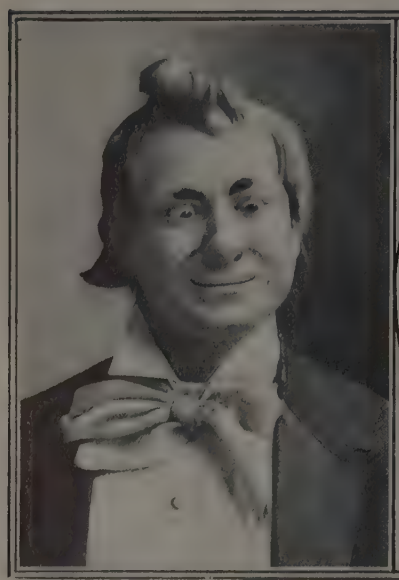
ROBERT HILLIARD

This popular actor, who will make his re-appearance on the stage next season under the management of David Belasco, was born in New York in 1857, and started life as an office boy. He worked his way up until he became confidential secretary to a prominent stock broker. For recreation he took to amateur theatricals, and his success induced him to desert Wall Street for the stage. He made his debut in a piece called, "False Shame," and later acted the leading part in "Held by the Enemy." Other appearances were in "Saints and Sinners," "The Golden Giant," "As in a Looking Glass," "Paul Kauvar," "Elaine," "Mr. Barnes of New York" and "Blue Jeans"

Otto Sarony Co.

JULIA SANDERSON

Has been singing the title rôle in "Fantana" at the Lyric Theatre, this season. Made her debut in the chorus of "Winsome Winnie," some three years ago at the Casino Theatre. The absence, through illness, of the star, Paula Edwards, gave her, Miss Sanderson, an opportunity to step into the titular rôle one evening and she was so successful that she never again returned to the chorus. The following season she was seen as Mrs. Pineapple in "A Chinese Honeymoon" and then as Mataya with De Wolf Hopper in "Wang." When "Fantana" was produced in Chicago, she was given the part of Elsie Sturtevant, but the retirement of Adele Ritchie from the cast enabled her to take the part of Fantana



Copyright, 1905, Steinberg, N. Y.

As Schmaltz in "The Rollicking Girl" | As Connon Doyl in "The Man in the Moon" | In "Lost in London"

# Sam Bernard Tells What Makes a Man Funny

*(CHATS WITH PLAYERS No. 41)*

As the "rich Mr. Hoggenheimer"

"IT is a man's seriousness that makes him funny." Sam Bernard looked serious when he said this. The comedian was sitting at a desk in the private office of the Herald Square Theatre, a trim, dapper man of medium height, features markedly Hebraic, and brown eyes, restless, piercing and perenially youthful. Sam Bernard's eyes are remindful of that picture, awe-inspiring to youth, a modern pictorial bogie man, of a determined burglar levelling a revolver that could not be trifled with, and fearsome eyes directed straight at whoever dares to look at them.

Mr. Bernard has in common with the burglar the inescapable eye. Analytically considered they are oddly round for a man, proving, the physiognomist would say, the survival of youthful impulses and the youthful view. They are curiously bright, the eyes of one excessively alive and keenly alert. They are deep-set, and their prominence due to expression rather than size. The color, least considerable of all the ocular qualities, is brown.

"It's all with the audience, anyway." Mr. Bernard interrupted the mental soliloquy on his visual organs. "The audience does it all. You can't act without the help of the audience. That's the reason why no one gives a first class Monday night performance. Monday audiences, especially in New York, are blasé. They come to the theatre any time they choose, after having eaten and drunk to an uncomfortable fullness—that's no pun—and don't follow the play with attention. Everything bores the usual Monday night audience. The Saturday night audience is exactly the opposite. People go to the theatre on Saturday night to enjoy themselves. It is a night for family parties. My brother-in-law, for instance, takes his family to the theatre every Saturday night. They invite a few friends and go to supper afterward at Rector's or Sherry's and talk over the play. It doesn't matter when they get home, for they can sleep until noon on Sunday. It is an evening of enjoyment to which they look forward the whole week. The men who take their families to the theatre on Saturday night are business men, who have been working hard for six days and want to forget their business. They make a good audience because they have come to enjoy themselves. The Monday night audience doesn't expect to enjoy itself. It goes to the theatre just to go somewhere and expecting to be bored. The other evening audiences vary from the Monday to the Saturday extremes with gradations, but none are so blasé as those of Monday nor so easily pleased as those of Saturday.

"Yes, I like to play matinees. Lady audiences are all right, but the humor has to be made simple for them. There has been a good deal of talk about horse play in theatres.

"Does it surprise you that most of the horse play is for audiences of the beautiful sex? Not having much of a sense of humor women have to be helped to laugh by the most obvious means. I remember a matinée at Providence that seemed hopeless. We did our best to make them laugh, but we didn't get a smile. Every woman sat straight as a ramrod with an 'I've got to do my duty' expression. It made me desperate. I had to do something so while I told the 'feathers' story in Kay's I fell over a table. That broke the ice. The women laughed in shrill little titters, and kept on laughing, most of them with their hands over their mouths. But I had got my cue. I

SAM BERNARD AS POOR JOE IN "BLEAK HOUSE"

nearly killed myself tumbling over the furniture and stumbling over my feet, but the ladies in front called me out and I had to make a curtain speech. For audiences of women the humor must be as for children—of the most obvious kind.

"The audience makes the actor. Of course he ought to do all he can to develop the part in his study of it and at rehearsals, but he can do little without the audience. He may decide 'I'll wait here,' but the audience determines that for him. Generally he has to hurry over that wait and cover it as well as possible because the laugh comes at some other word or a few lines, or even a 'side' later. It is not safe to trust entirely to inspiration, of course, but, at least, your audience is a pace setter."

"What, if any, are your plans for the future?"

"Like every one else I want a play, a good farce, with a character something like Hoggenheimer. This play 'The Rollicking Girl' isn't what I want, but I have to play something, and it will do very well for the summer. I would like another Hoggenheimer.

"It seemed a pretty risky thing for me to try that part at the beginning. I was afraid the public wouldn't have me except in stuffed pants and big boots. I was a pretty scared boy during rehearsals. Mr. Frohman said, 'Now remember that the girl is good and he is good himself. Play it that way, and when you have the serious conversation with her and say "You're so different from the other girls," make it quiet.' There it was again, 'It's a man's seriousness that makes him funny.' It's so with real comedy. It's when a man is close to real tears that he makes people laugh."

Stein, Milwaukee

SAM BERNARD AS HIMSELF

To a young man who wants to be a comedian his advice is sententious: "Go into vaudeville, but get out of it as soon as you have had enough."

It was suggested that some young men might think that they had had enough at the first performance and that the managers and audiences might agree with them.

"He's likely to feel that way pretty often," assented Sam Bernard. "What I mean is that as soon as he's got all he needs out of vaudeville he'd better leave it. As a rule it takes a man about three years to get all there is for him in vaudeville. He learns how to wake up and handle all kinds of audiences better than he would in 'the legit' and the most important thing is that he learns a lot of specialties that he can go back to and will help him round out a comedy part after he gets it. That is something that can hardly be estimated. Often the points that delight an audience and set the critics going on the right side are bits of business that the comedian used in the 'ten, twenty and thirty' houses in the old vaudeville days."

The chat then turned upon more personal matters. It verged upon the delicate point of age. Mr. Bernard tried no subtleties to avoid it.

"I've been on the stage twenty-seven years," he said. "And I am forty-three years old." He looks a scant thirty-five. Low comedy would seem to be a preservative of youth.

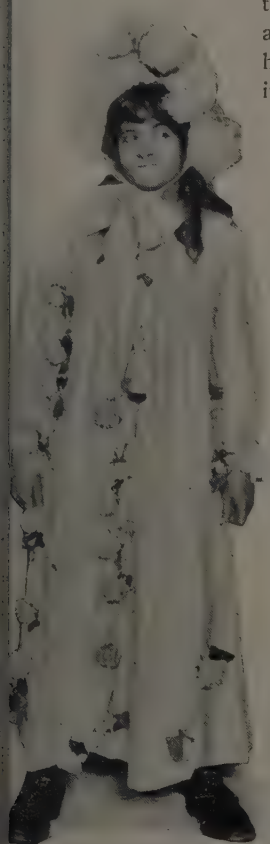
In a second we were back in the ante-stage period. We left thirty years behind us in a flash and were playing in the Bernard back yard on the East Side.

"I always thought I was going to be an actor, and I thought I would give the neighborhood a taste of our talent—my brother Dick had stage ambitions, too—and we would part it from some of its pelf.

"We rigged up a stage on the woodpile and got about twenty inquisitive brats into the yard. Those who didn't have pennies were about to be thrown out when Dick compromised—he was business manager—by letting them in for two pins apiece. The performance went forward and the actors at least thought it was great, when some envious young ones who couldn't get in because they had neither pennies nor pins, filled their mouths with water and squirted it through holes in the fence over the audience. That broke up the show. Mother heard the noise and came out and took a hand. Dick and I climbed the fence and I got away with the gross receipts, twelve cents.

"We soon got tired of being mere amateurs and began hanging around a saloon place at the corner of Baxter and Worth Streets. It was in a basement. A Russian Grand Duke who was visiting this country went into the place when he was thirsty and always after that they called the hole in the ground 'The Grand Duke.' They let us recite school pieces and do impromptu dances for them and we got as much of the collection as the management thought a liberal amount for our services. Usually that was five cents apiece.

"One of our first appearances at a salary was a sad one. There was a variety house at Hoboken where a small admission fee was paid and the patrons got beer checks for their money. Dick and I applied to Conreim, the man who kept the place.



Sam Bernard in "La Poupée" Burlesque

Sam Bernard in "The Corn Curers"

" 'How much do you want?' he asked.

" 'Twenty dollars,' I said, thinking he meant my own salary, not my brother's.

"He handed me a note-book in which he had every one write his name and salary for a week.

" 'Pud id in the buch,' he said.

"I wrote 'Sam Bernard and Dick Bernard, $40.' We went behind and made up for our act. Dick went on and sang a song and that's as far as we ever got at Conreim's. The old man came back red in the face as a lobster.

" 'Ged oud!' he yelled; 'ged oud of my house and dond you never come back.'

"He shook the book in my face. 'Vat for you dry to cheat me? Ged oud. You said dwendy dollars. Vat for you write forty?'

"Conreim refused to listen to an explanation. I insisted on getting a dollar for the work Dick had done, and we went out followed by Conreim's awful swear words. Our stage clothes were in a small trunk that had red, white and blue bands painted on it where, in a better and more expensive trunk would have been strips of wood. We were not willing to squander any part of our dollar for car-fare, so carrying the trunk between us we started to walk home. We started from the ferry at midnight and the sun was rising when we got home. We had been stopped by every policeman in New York, and had to tell every one of them the story of how we two boys happened to be carrying that gay trunk across Manhattan after nightfall.

"I was a rising actor earning twenty-five a week when I met Weber and Fields. We were all playing at Coney Island. The boys hadn't settled down to any specialty then. They were playing black face, or Irish parts, or anything that they thought might go. I looked upon them with condescension in those days, because they were only earning twenty per, and I was playing in a resort where they charged admission and they in one where they depended on collections. But I waived caste and permitted the boys to be friendly. After something like twenty years I was working for them in Weber and Fields' Music Hall, New York."

As we made our adieus, this successful comedian said: "Tell the boys who want to be comedians to go into vaudeville. Tell them they have all done it. Nat Goodwin, Henry Dixey, Francis Wilson. Wilson was getting a hundred a week as a minstrel. He gave it up when the time came to leave, for ten dollars a week in a dramatic company."

ADA PATTERSON.

# How to Become an Actress

*HINTS ON ADOPTING THE STAGE AS A PROFESSION*

By GEORGE ALEXANDER :: :: :: :: :: :: :: :: Manager of the Princess Theatre, London

George Alexander, the Distinguished Actor-Manager

THIS article is intended to appeal to, and I hope appease, certain readers, who may be, without impertinence, described as potentially stage-struck. Therefore, one may be pardoned graciously for ungraciously insisting on the claims of the first fine, careless, rapturous hint which presents itself in the guise of serious advice: Don't—*don't* do it!

But if—and in this case the virtue of the "it" lies in its necessity—if, I repeat, these readers—or that part of them, chiefly female, whose minds are *entirely* made up (for the last time), murmur, "Too late! We *have* done it!" the one thing left to an itinerant philosopher to do is to attempt to minimize the disaster.

"Believe me, sirs,
When men are bent on a deliberate wrong,
They seldom are at a loss to justify it!"

And the ardent feminine or masculine enthusiast, who may be resolute in his or her designs upon the public will furnish you with a thousand (identical) reasons why the profession of acting is indubitably her or his predestined inevitable undertaking. Undertaking!—how ominous a word here! How many hopes, ambitions, possibilities lie buried here! How many empty epitaphs attest the mortality of Fame!

"All that is known of us a fretful hour!
All that is left of us an old playbill!"

With these Resolutes, then, let me deal—these Ironsides of that Borderland which bounds our fabulous country!—and let me deal gently with them.

Granted the inevitable, what is there to say? Why—Don't! and yet again DON'T!

DON'T—unless you can rough it!

DON'T—unless you can wait!

DON'T—unless you can eat your heart!

DON'T—unless you can weep—and win!

Save you can accept as your portion disappointment, delay, weariness, travel, and travail, opposition, malice, neglect, the heartache and the thousand natural chocks this stage flesh is heir to—why, I would din it into you, DON'T!

If you can and *will*—then, here's luck to you!

*Now,* we can talk. *Now,* we are on level ground!

First, then—and last, then—if you would be an actor, study Nature! Learn to hold up the mirror—that is the whole duty of acting.

Study her in the street, in the drawing-room, in the assembly; get at her secrets and her manifestations of them; learn to demonstrate them, to re-produce, repeat them; go into the solitude and meditate them, practice her expression, remember her accent, make her live in you again!

Perfect the machinery—learn her myriad ways of walking, of talking, of being, and of doing! Let nothing seem too trivial, nor too hard. Realize her every way and seek how best to express her! It is in the nearer approach to Nature's great self, great in all large and all small things that the joy, the full-flowing joy of acting lies, and only they who can feel this can ever hope to succeed. And I myself doubt if there be any exaltation so great as that of the supreme moment of the actor. And this lies in serving Nature faithfully through Art.

The greatest artist, and the closest to Nature, was Shakespeare.

Steep yourself in Shakespeare, gain acquaintance with his men and his women. Conceive them afresh—give them a new being! Walk apart and voice them, and gesture them, and *act* them to yourself!

He touched the noblest and the meanest; and in *him* you will find all secrets.

"Others abide our censure, *thou* art free!"

And as he is free of our judgment, so, also, in another sense, is he free of his bounty. "Out-topping knowledge," he gives of all knowledge to such as ask him, and he is our early friend and our latest comforter. Yes, indeed, and indeed steep yourself in Shakespeare.

Then get all the practice you can! Act whenever and wherever you see the slightest unpromising opportunity!

Never mind your friends; don't let them deter you! Treat home critics with contempt and grumblers with disdain.

Whatever be the end, go on *acting!*

Heat grows by friction—so will your enthusiasm; and there'll be plenty of friction, don't you fear for that! And as the parts

Creation

Hell Gate

Horse racing in the open air hippodrome

**Some New Attractions at Dreamland**

get bigger and the performances more frequent, so will the friction become more intense and the enthusiasm more glowing.

Nothing divides a household so much as private theatricals. That is one of the sacrifices demanded by art, and when the Muses beckon, "papa" must take a back seat.

Yes, be diligent in your ill-doing! Weary them with Shylock and Portia, estrange them with Hamlet and Ophelia, sadden them with your humor, lighten them with your tragedy—only go on!

Drama means "doing." Do your friends. So much the sooner will you be able to do the public—successfully.

When you have practised in private all the greatest parts of all the ages; when you have forfeited your friends' indulgence and your relations' love; when you feel that only opportunity stands between you and greatness, go to some actor-manager—other than myself—and get a banner to wave!

Ah, no! I am not jesting, believe me! The great have begun so! The men and women who have climbed have shirked nothing, failed of nothing, and done something.

And even if you are not destined to greatness, if you are neither born great, nor fated to achieve greatness, nor like to have greatness thrust on you, you may yet be very contented, very happy, very well friended, very heartily welcomed.

The player of small parts is not without his reward. The stroller who makes but an insignificant one of an insignificant company, at an insignificant salary, sometimes, I fear, of uncertain recurrence, finds some things to compensate him. Let him but love his art and all is well, for following her even thus he disarms the enmity of inclination and fulfils a loving service.

And, after all, though the pay be precarious, it is, while it continues, as good or better than the pay given in other callings for a similar level of one and expense incurred.

Do work you care for, and, in one sense, you are a rich man. So to one who loves his art, an artistic career, however hard, is not of necessity *poor*. The ultimate rewards may not be enormous. I suppose, looking at it commercially, there is hardly a field for monetary speculation attended with so large a risk as theatrical management. The fortune created by one production to-day may be dissipated by another production to-morrow, though the artistic level of intention and sacrifice may even have been raised in the process.

The moneys made by the most successful managers and actor-managers compare unfavorably with those which reward the fortunate in any other profession or business.

Believe me,

"They that stand high
Have many blasts to shake them,"

is not only true of princes.

We must be armored at all points—and misfortunes seldom come singly. But the remedy lies in the preparedness. We live to please, remember, so study *how* to please. This and that type of acting and play have their vogue—then another type prevails, and that is shelved. Be ready to meet all demands and fit yourself for every kind of work, in reason.

There has been much talk of the romantic in the drama, and some good folk have run away with the idea that you can only be romantic in tights or knee-breeches.

Don't believe them!

Study Nature as she is now, at present, and you study romance.

The romantic can still exist in our unromantic, everyday costume! Believe that, too! Why, there is enough romance all about you to furnish a thousand good plays with material; and you can see it if you have the eye.

I am not at all sure that the commonplace of the moment is not the most romantic element in our existence. The dramatist of the day wins his greatest fame by his living description of that day, and after all, art is rightly busied with very small details. Study those details, I would implore you!

Consider nothing ignoble in art, and art will render you of her noblest! Keep an eye on your salary, too, in justice to yourself—but *serve* Art for *her* wages. We are all her servants and pupils.

She has much to give us, and much to teach us, and it is a pleasant service, only be prepared. Never sleep, never be content! Go on learning, acquiring, perfecting! There is always *something* beyond—aim for that, and don't—don't what? Don't *talk* art, *do* it! Don't tell a manager you are a leading actor, let him find it out if he can! Don't "brag" about your amateur experience—use it! Don't think you know everything, learn it! Don't be disheartened by comment, kiss the critical rod! And don't consider that because you want great parts in glorious plays, life is a blank and hope a dead sea fruit in small theatres where a scanty audience heeds not your efforts and the cracking of peanuts prevails over the author.

Life is full of possibilities everywhere, and the stroller of to-day is the genius of to-morrow! Be an *actor* in all that makes for the best in acting, and good luck attend you—you will succeed.

# Some of the Scenes in "Peter Pan," the New Play by James

From The Tatler, London

PETER PAN'S FLIGHT WITH WENDY TO THE NEVER-NEVER-NEVER LAND

This remarkable poster by Charles A. Buchel has been done for James M. Barrie's play "Peter Pan" in which Maude Adams will be seen in this country next season. It has been reproduced in colors as an "eighteen-sheet" poster, and is so charming that collectors are buying the small poster at the rate of 1,000 copies per week. Black and white cannot do justice to the beautiful sky and sparkling stars, nor to the red roofs over which Peter Pan and Wendy Darling in her nighty are flying to the Never-Never-Never Land

MAUDE ADAMS will be seen this coming season in a new play by James M. Barrie, called "Peter Pan," or "The Boy Who Wouldn't Grow Up." This piece was first produced at the Duke of York's Theatre, London, on December 27, 1904, and had a most successful run. The popular author of "The Little Minister" designed it as a Christmas entertainment, and in addition to amusing children by introducing all kinds of whimsical incidents the author had a serious object in view. He has tried, with the usual delightful Barrie touch, to uphold the principle of "loving respect for ladies," and inculcate a high ideal of one's common mother, who, in the course of a long definition, is described as "one who does a child's work when it is tired and sings it to sleep." Mr. Barrie has also endeavored to revive the love of children for fairies, who are referred to in an exquisitely written passage as being created by the first laughter of babies.

The play contains among other features, a burlesque of the sanguinary deeds of the old time pirates, sailing beneath skull and cross bones. There are buccaneers and redskins, all painted with vivid colors, and through the clash of steel, says an English critic, there plays a lambent humor, more subdued in tone than the flickering light, resembling that of a Will o' the Wisp, which indicates the presence of Peter Pan's watchful but jealous Fairy attendant, Tinker Bell.

This picture represents the first act, which takes place in the nursery of the Darlings' house. Mrs Darling is going out for the evening, and is casting a good-night glance on her three children. On the left lie Wendy and her brother Michael; on the right the elder boy, John Napoleon

Peter Pan was a child who left his home the day after he was born on hearing his parents form plans as to his future. Wishing never to grow up, or to be anything more than a child, Peter has taken refuge with the fairies, although one attempt to return had led to his finding the window shut and another child in his place. So, refusing any longer to trouble about a Mother's Love, Peter, attired in a primitive dress of furs, spends his time obtaining recruits for his band, composed of lost children, whose dwelling place is the Never - Never - Never Land, with Indians and buccaneers for neighbors. On several of his expeditions Peter has reached the Darling house, to the alarm of Mrs. Darling and to the loudly expressed indignation of the children's faithful nurse, Nana, who is no ordinary nurse, but a large Newfoundland. This remarkable animal carries the three Darling children to the bathroom, whether they wish it or no, gives them medicine, turns on the electric light and generally behaves like the average Jane or Susan. For her persistent barking as a sign that danger is near, poor Nana is dragged off by her master from her kennel in the children's bedroom and is chained up in disgrace in the yard, the consequence being that the children have no one to protect them when Peter Pan pays a visit. A friendship is struck up between them, and Peter Pan gives the Darling children lessons in flying, which enables them to come to

the Never-Never-Never Land.

There, Peter's band, comprising Tootles, Nibs, Slightly, Curly and the Twins, are shown as issuing from the hollows in the trunks of trees, which conduct them to a comfortable underground dwelling. One of the children shoots the Flying Wendy by mistake, thinking her to be a Great White Bird, and the girl is appointed "collective" Mother of them all, Peter also assuming the position of Father. Peter, however, also wishes to regard Wendy as Mother rather than as "titular" wife. His paternal responsibilities oppress him with a sense of growing years and he is also puzzled by the desire of an Indian amazon to become his squaw. A coalition is formed between the band of Indians against the pirates, whose leader is Peter's particular foe. The Indians, keeping watch over the subterraneous dwelling, are attacked in the night by the pirates, who take captive all the members of the band except Peter. Then follows a finely presented ship scene in which the lads are all but made to walk the plank, ending in the defeat of the pirates who are all thrown overboard. Then Peter is left behind in fairyland and a following scene shows the return of the children to their disconsolate parents to the great joy of the mother—particularly of the father, who had taken to sleeping at nights in the kennel by way of penance, and to the huge delight of the once more happy Nana, who is said to be the most lovable character in a play rather heterogeneous and unevenly balanced. "Peter Pan" was a great success during its run in London, where it was beautifully staged with splendid scenery, and the effect of the piece was greatly aided by various well performed dances by music which is by turns plaintive, barbaric and nautical.

The stage sets are as follows:

Act one.—Our Early Days. Scene one, Outside the House; scene two, Inside the House. Act two.—The Never-Never-Never Land. Scene one, The House We Built for Wendy; scene two, The Redskins' Camp; scene three, Our Home Under the Ground. Act three.—We Return to Our Distracted Mothers. Scene one, The Pirate Ship; scene two, A Last Glimpse of the Redskins; scene three, Home.

THE SCENE ON THE PIRATE SHIP

The children from the Never-Never-Never Land rout the pirates, and in this picture Peter Pan, on the right, is posing as Napoleon

THE UNDERGROUND HOUSE WHERE PETER PAN TOOK THE DARLINGS

This picture shows Wendy mothering the other children and telling them a story. On the right sits Peter Pan

PETER PAN'S SHADOW

THE DARLINGS' RETURN

# The Little Theatres of Paris

Max Maurey, Manager of the Grand Guignol

André de Lorde, who writes "shockers" for the Paris stage

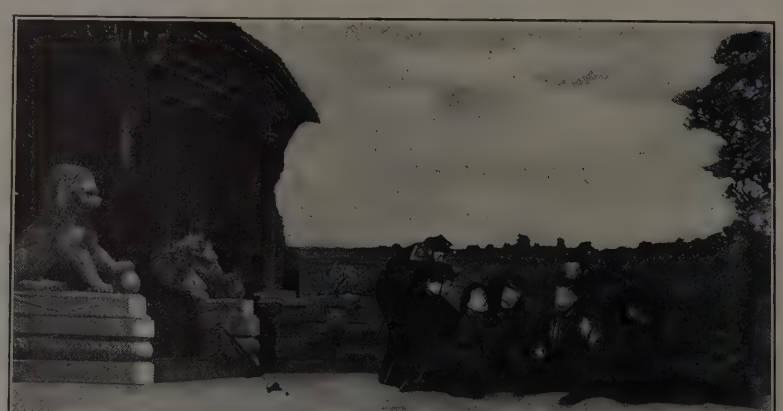
THOSE playhouses in the French capital known as "the little theatres" (petits théâtres) are so styled chiefly because of their diminutive size. For example, the Grand Guignol, which is the most famous of them, seats, all told, only 300 people, while the Mathurins accommodates only 150. But the term "petits théâtres" has also another signification. It means that the house is conducted on principles widely different from those which govern the larger Boulevard theatres, and that the bill of fare is, to say the least, unconventional. More often it is sensational, and Parisians and visiting foreigners go to "the little theatres" expecting to be either shocked or thrilled. "We give the public 'extract of drama.' Our plays are dramatic tabloids." Such, in the words of its manager, Max Maurey, is the program of the Grand Guignol which probably has not its counterpart in the world.

On first entering one of these little play-houses, one is reminded of some tiny court theatre. It is so small that it would seem to have been built for a private individual's sole delectation. The Théâtre des Mathurins, situated in the street of that name, seats, as we have said, 150 persons, half on the main floor and half in the gallery above. There is but one door leading to the stage—that from the left aisle of the theatre. The house has passed through various vicissitudes, and belonged at one time to an American lady who used it for private entertainments. The present director, M. Jules Berny, a musician and pupil of the Conservatory, assumed charge of the theatre in 1901, and has made it very popular. Its specialty is one-act plays, and some of the best actors in Paris appear here at various times. Of these, Mlle. Polaire, the eccentric, gypsy-like creature, is one of the most popular. In a little sketch called "L'Amour qui Passe," the ragged, many-colored attire of a vagrant girl suited her oddly. Her waist is the smallest in Paris; her hair, short, black and curly, gives her the air of an impudent boy; her coloring is dark; her eyes, gray, long and remarkable, are full of fascination when suddenly opened. But Mlle. Polaire is essentially Parisian; her grimaces, her wit, her dancing, are very local. She would not be understood in any other city. She is often seen in the Bois in a swell automobile, and she goes to the races in odd costumes with short skirts, which she always wears. When she played Friquet at the Gymnase, all Paris went wild over her, and at that time, when she was recognized driving out, the crowds would run after her carriage, crying "Friquet! Friquet!" What would not an American manager give for such an advertisement for his star? Polaire was certainly remarkable in the character of the unhappy, half-savage child of the circus troupe. Her love for the pathetic old clown who brought her up, the change in her fortunes, her elemental passions, the worthiness of her love for the man far above her—were all so real, so intensely portrayed, that one questioned whether Polaire or the dramatist had created Friquet.

A TYPICAL GRAND GUIGNOL PLAY
Scene in "L'Hotel de l'Ouest," a gay supper party discovering a murder committed by a previous occupant of the room

The Grand Guignol, which is on the heights of Montmartre, attracts more people than the Mathurins, although its prices do not appeal to the general pocket, the cheapest seat being 5 francs ($1) and most of the seats 8 francs ($1.60). The audience is drawn from a special public, a blasé public in search of new sensations and situations strong enough to awaken its semi-dormant sensibility. People who go to the Grand Guignol expect to be more or less shocked, if not startled. The plays produced there, while they must possess literary quality, must be of extraordinary intensity, whether in the direction of tragedy or comedy. They are never long, even when consisting of more than one act, and the bill never contains less than four distinct plays, and there are often six. As a rule there is one "pièce de résistance" of two acts in which some exceptionally poignant situation is exposed to the audience in all the realism of its horror. One, at least, and generally more, of the items are of a particularly gay character and do something towards counteracting the painful impression which may have been caused by the "shocker." There is rarely a performance during which someone is not obliged to walk out into the lobby, finding the situation too strong for his, or more probably, her nerves; and, occasionally, too impressionable women have become momentarily hysterical under the influence of a feeling of terror.

Two typical pieces recently seen at this house, are "La Dernière Torture" and "L'Hôtel de l'Ouest." The scene of the first is laid in Pekin, during the Boxer uprising. The French Consulate is in imminent peril of being taken by assault. It is night and sinister fires light up at intervals the forbidding Chinese landscape. In the distance is heard the roaring of cannon; from the Consul's living quarters comes the distressing sound of women weeping. A sentry, who had mysteriously disappeared, is carried on. He has been horribly tortured by the Chinese, who are now advancing on the



Scene in "La Dernière Torture"—André de Lorde's latest shocker. The dying sentry, eyes gouged out and hands cut off, describing Boxer atrocities to his comrades

consulate. The despairing inmates prepare for the supreme struggle. The Consul's daughter urges her father to shoot her rather than let her fall into the Boxers' hands. The unhappy father consents. The attack begins, the guard is driven in. There is a loud yell and a rush of armed men. The Consul puts his revolver at his daughter's head and fires. She drops lifeless in his arms. At that instant sounds a French bugle. The newcomers were relieving troops, not the Boxers.

"L'Hôtel de l'Ouest" is a succession of terrible scenes in the room of a cheap hotel. The first act is at Nice on Carnival night. Two mysterious strangers abandon the room just after the curtain has gone up, and then a table is set for a late supper party. At the end of the supper a foot is seen sticking out from under the sofa. When touched it does not move; then a woman's body is dragged out and laid on the sofa, and amid horrified screams it is seen to be the corpse of a well-known Nice society woman with her throat cut. This is the curtain of the first act. Act 2 takes place in Paris at the Hôtel de l'Ouest. Here the murderers of the woman at Nice have a quarrel. One of them, stricken by remorse, wishes to give himself up; the other, unwilling to risk consequent detection, murders his weak accomplice. As acted by Gouget, it is as terrible a picture of criminal life as one could wish to see.

DE MAX
Favorite leading man at the Mathurins

People who cannot control their nerves stop away from the Grand Guignol; as for the rest, they like to feel an occasional tension of the nerves just as many women like to see a pathetic play in order to have a "real good cry." The Grand Guignol has some points of resemblance with the older Théâtre Libre founded by Antoine; but there is this fundamental difference: the Théâtre Libre was a crusade in favor of a reform of dramatic art, both as regards acting and play-writing; the Grand Guignol is run to make money by supplying the public with "extract of drama."

The Grand Guignol was started about ten years ago by Oscar Métenier and its first "sensation" was the production of a stage version of "Mlle. Fifi," Guy de Maupassant's story of the Franco-Prussian war. That was the first time since the war that German uniforms had been seen on the Paris stage. There was a great outcry on the subject in certain newspapers, and the police, fearing that disorders would occur, forbade the performance. The management, however, found a way of evading the injunction. "Mlle. Fifi" was not advertised on the official bill of the theatre. But, when the regular program had been finished, the audience was told that it must leave the theatre; once outside, each member of it would be invited to return as the guest of the management and see "Mlle. Fifi" free of charge. The idea was that the management in the quality of host could do as it pleased in its own house. The advertisement that the little theatre acquired in this connection, in addition to the poignant interest of the play, made a success of the Grand Guignol, and now it is the fashionable rendezvous.

Photo taken for the THEATRE MAGAZINE

INTERIOR OF THE GRAND GUIGNOL THEATRE, PARIS
Showing the latticed boxes where spectators can see without being seen

The building in which the theatre is fitted up was formerly the studio of Rochegrosse, the artist. The aspect of the auditorium is unusual, both in form and upholstery. The Gothic seats and decorations are more like the hall of some old German castle than a modern theatre, and there are corners in which the carved woodwork is quite ecclesiastical. The stage is very small, and great ingenuity is needed in putting the little plays on the stage to obtain sufficient scenic illusion to support the realistic character of the acting. There is a small gallery, and on the ground floor at the back is a row of boxes with gilt lattices which are used as screens, by visitors who do not wish to be recognized. Some of the best people in Paris may be seen here.

JEANNE GRANIER
A popular actress at the Capucines

MLLE. POLAIRE
Who originated the role of Friquet in Paris, and a great favorite at the Théâtre des Mathurins

M. Max Maurey, the present director, is a remarkable man. In addition to making a success of his theatre he is a successful dramatic author. His two latest productions are in the present repertory of the Théâtre Antoine and are probably the most notable successes of the past season, viz., "Asile de Nuit" and "M. Lambert, marchand de tableaux"; for it is a somewhat piquant fact that the director of this theatre, which makes a specialty of horrors, is one of the leading writers of comic plays now writing for the Paris stage.

M. Maurey has the physical attributes of the man of nervous force and almost unlimited powers of work. He is of rather less than medium height and is slight of figure. He has the calm don't-hurry manner which suggests complete self-control. As he sat at his desk while talking to the writer the nervous energy thus held under re-

ELFIE FAY
To star in the new musical play "The Belle of Avenue A"

straint was manifested only by the quick movements of his hands as he picked up and glanced at papers and letters which had been placed on his desk.

"We are primarily," said M. Maurey, "a theatre of the advance guard in dramatic development. We are seeking out the way, we are trying experiments in dramatic art, from which the great theatres will

is one single quality in his acting which is responsible for the general effect it produces it is its intensity. The actor seems to have his nerves strained up to his extreme degree of tension and his nervous tension is radiated out to the audience.

Although the Grand Guignol has produced plays by most of the younger generation of playwrights

Marceau VIOLET HOLLS
Appearing in "The Earl and the Girl"

White
CHAUNCEY OLCOTT
This popular actor will be seen next season in a new play entitled "Edmund Burke," based upon incidents in the career of the great British statesman

benefit. The plays produced at the Grand Guignol, whether comic or tragic, must strike an original note. They must be something out of the common and literary in style and conception."

The greatest success at the Grand Guignol thus far has been "Le Système du Docteur Goudron et du Professeur Plume," André de Lorde's version of Poe's grotesque story, another adaptation of which, under the title of "The System of Dr. Tarr" had a hundred performances this last season in New York. The French version, in which Poe was outdone in horror, made a special appeal to the Parisians. Those who saw Jean Gouget's impersonation of Dr. Tarr will not easily forget the thrill of horror evoked by that masterly crescendo of terror. There are actors who seem to have the gift of making their audience smile by their mere presence. As soon as they appear on the stage a ripple of merriment passes through the house. As soon as M. Gouget appears on the stage in a play of a dramatic character, one feels an undefined sense of

the author who figures most conspicuously on its bills is undoubtedly André de Lorde, the author of "Au Téléphone," "Le Système du Docteur Goudron," "La Dernière Torture" and "L'Obsession." Although M. de Lorde has made a speciality of short plays containing some terror-inspiring situation, this quality is not allowed to banish those attributes of literary quality and artistic restraint without which the plays would not make much impression on the public at the Grand Guignol. To communicate to an audience (and a somewhat blasé audience at that) a genuine thrill of horror is not easy, even when the author has such a free hand as is allowed the authors at the Grand Guignol. Before an audience can be made to feel that chill in its spine which ought normally to be called forth by certain situations, it is necessary for the dramatist to create an atmosphere, to prepare the minds of the spectators and to do this great skill and experience are necessary.

M. André de Lorde, though he has an established reputation, is still

Hall OLIVE NORTH
One of the principals in the productions at the Hippodrome

impending tragedy. He suggests terror, as some actors can suggest laughter. There is in the nervous tension of his manner, the grim set of his face and the deep earnestness of his voice something that convinces one that no deed is impossible for him. He seems to be living in that borderland between life and death, where terror is king. But if there

a young man, being only 35. His quiet, self-possessed manner and his general aspect of neatness and correctness do nothing to suggest the terrible problems with which he is confronted. He is, furthermore, a "worker" and looks it. He used at one time to be secretary of that talented statesman, M. Burdeau.

F. IRVIN.

NORMA BELL
Playing the part of Elsie in "Fantana" at the Lyric

# My Beginnings

By JEFFERSON DE ANGELIS

"The Emerald Isle"

MY beginnings go back to San Francisco more than ten and less than sixty years ago, for I literally began in San Francisco, having been born there. There is no authentic data as to when I went on the stage, for as nearly as I can find out I was always on. Family memories differ on that point, but they agree that the widest difference of dates mentioned in family councils is not more than a few weeks. It is certain that when I made my debut I was carried on and there is a humiliating tradition that I marred my own prospects and disgraced the family by sucking my thumb. It has been agreed in the De Angelis family to bury that most humiliating event in its history, in oblivion. At any rate my earliest recollection is of being on the stage. I cannot remember when I was not on the boards, and my first distinct recollection is of seeing the audience for the first time in my life.

Presumably I hadn't known that there is such a thing as an audience before, but on this occasion I saw the people in front. The little world behind the footlights, the only world I had known, widened and included an indistinct mass of persons whose faces I could dimly see, but whose minds, or at least whose sense of entertainment I must fill and please. I was not frightened, but it gave me a solemn sense of responsibility. I felt that in some small way I was responsible for the moods of the audience. It is a feeling that grows with one's growth, the care that kills the actor cat.

At that time the De Angelis family, consisting of my father, John De Angelis, my uncle, my sister Sallie and myself, were playing in a variety theatre at the corner of Bush and Market Streets. We continued playing together until I was eight and my sister about ten, when we made a tour of the country ourselves, my father, of course, going with us.

Jefferson de Angelis at eighteen

Sallie, who was professionally known as La Petite Sarah, and I were practically starting out on our own account. We had three little sketches or one act plays, and did a turn in the variety houses. We left San Francisco and came east, appearing at almost every town on the way. Our pieces were much like those of Harrigan and Hart, and to these we added fairly good voices, which my father had been at pains to cultivate to a certain point. Vaudeville then meant a run as long as the public would come to see you, quite like the test applied to the legitimate drama today. We stayed until we wore out our welcome. So a tour from San Francisco to New York might be a matter of years instead of weeks or months. It was while we were working our way back toward San Francisco that hard times overtook us. They began at St. Louis. We were so short of funds that we decided not to attempt to return by railroad, but to take horses and wagons and play all the small towns along the way. This, we expected, would net us the pennies and dimes and dollars we so sadly needed. But it was grasshopper year.

Jefferson de Angelis and his sister when they crossed the plains in grasshopper year

The grasshoppers had swept over Nebraska and Kansas and eaten all the crops. The people had no money and they were disheartened. No one cared to see a company of strollers making their way overland in a prairie schooner. Our receipts were easily counted. An infant might have acted as treasurer of the company. Often we did not take in more than ten dollars. Sheriffs began to follow us, attaching our trunks, our meager props, taking everything we had. At last they took our horses and wagons. We were left in the prairies of Western Nebraska with nothing but the clothes we wore.

Kind hearted farmers helped us, but not without a guarantee. We gave them stock in the De Angelis Company, Limited. Fitted out with new horses and wagons we started and made our way to Colorado. Here our fortunes were no better. The grasshoppers had swooped upon Colorado, too, and the farmers were dejected. They seemed to dislike us for our assumed merriment. Heaven knew it was assumed. The sheriff began to hover about us. No use. He could not be persuaded. He intended to run for the same office that year. He could not afford to lend aid and comfort to questionable folk. He attached us. Again we found a farmer angel and with our fresh conveyances we started home once more. At Caribou, Wyoming, our history again repeated itself. Another sheriff, another attachment. We let him have the horses and wagons. We were to play at Boulder, Colorado, that night. Boulder was twenty-five miles away. Father and I found that if the whole party took the stage to Boulder we would arrive there without a cent and in debt four dollars to the stage driver for our fare. We decided that he and I should walk. We made the trip through and over the mountain roads in four hours, and congratulating ourselves on having saved twenty-two dollars and our credit, we went to the town hall, built our stage and

When he first came to New York

When making his tour through India

This series began in THE THEATRE MAGAZINE for June, 1905.

that night we gave a performance at the usual time.

Trouble pursued us across the Rocky Mountains and dogged us through Colorado, Utah and Nevada. One winter evening we reached the Humboldt River. We were cold and hungry and knew that farther on was a town, but to reach it we must cross the river. My father and uncle concluded that it was too deep. They talked of camping there for the night, but I knew that food and warmth were to be found in that town if we could make it. I stepped into the water. My father called me but I pretended not to hear. I pushed on until I was waist deep in the river. When I had reached the middle of the stream the water was only shoulder high. I waved my hand to them and pushed on until I reached the opposite bank. The others drove across and when the wagons were on the road again I started to climb into a wagon. My father waved me off and they started on at a trot. I ran to keep up with them, holding by the end of the wagon. In that way my clothing dried and when we had travelled five miles thus I was so warm that all danger from the icy bath was over. In Eureka fortune smiled for a time on the little company, but she frowned again when we adopted the only other amusement of the mining camp, gambling. We lost all the money we had made at Eureka and arrived in San Francisco as hard up as while we were crossing the prairies and mountains angelized by farmers, on our nine months' overland journey from St. Louis to San Francisco. Fate seemed against us.

Purdy, Boston PAULINE FREDERICK

A Boston girl who attracted much attention last season in "It Happened in Nordland." Miss Frederick has a powerful soprano voice and will continue in Lew Fields' company next season

There was no let up in ill fortune for a long time after that, for my father was taken ill from the hardships he went through while we were on the terrific trip to San Francisco, and after two years he died.

I went on doing my turn at the variety houses in San Francisco, and the town talked of me as one of its favorites. Nevertheless times were hard. One day as I was walking down Market Street with a young fellow we met a man who had just come from Australia.

"I would like to go to Australia," my companion said.

"Let's go," said I.

We had no money but I got up a benefit for myself at Woodward's Gardens and we sailed. Hard times took passage on the same steamer. When I arrived in Queensland I fell ill. When I recovered my money was all gone.

"I'll cable to San Francisco for some," I said, and went with a heart full of hope to the cable office.

I wrote my message and said to the clerk, "How much?"

"Twelve pounds" ($60), he answered.

I tore up the message and threw it away. "If I had that much I could take a steamer home," I said, and left the office not knowing where I would go, nor having the least idea what I could do.

I met a young man who said he liked me but hadn't any money. On that capital of mutual confidence we organized a company and started out across Australia. The experiences of crossing the Great American Desert were repeated. Finally we reached Cookstown, the most northern point of Australia. It was a town of 600 inhabitants. We couldn't go back and we couldn't go forward, unless we jumped into the ocean. We had literally come to the jumping off place. We played anything that town wanted, comic opera, tragedy, anything. I remember that they asked us for "Uncle Tom's Cabin" and we had no book. We pieced together such fragments as the members of the company could recall, interpolated a lot that would have made Harriet Beecher Stowe turn faint, and produced it. We stayed in that town nearly three months. At last the captain of a vessel that went to Hong Kong stopped at Cookstown. We gave him a complimentary ticket and cultivated him assiduously. He was at last induced to take us to Hong Kong for a few guns and two or three diamond rings that constituted our wealth. In Hong Kong we had better luck. But we toured India and China and after five years I went back to San Francisco with twenty dollars. Three months later I came to New York with nine dollars.

For three years afterward I had plenty of engagements, but never once in that time did I draw my salary. I would get ten and five dollars as I had to have them from my managers, who were more unfortunate than I, but not once did my eyes fall upon a Saturday envelope.

The change came when I taught a fellow I knew the hornpipe. John McCaull, the manager, happened to watch the lesson. He sent for me and handed me a part.

"Do you think you could play that?" he said. "Take it home and read it and let me know."

I thanked him and took the part. "I'll be conscientious about it, Colonel," I said. "If I can't play it I'll say so. I assure you that I will be conscientious."

As I was closing the door McCaull called me back. "Don't be too d——d conscientious," he said.

Next day I signed with him for "Ruddygore," and was with him three years. Col. McCaull proved to be my mascot. He changed my luck.

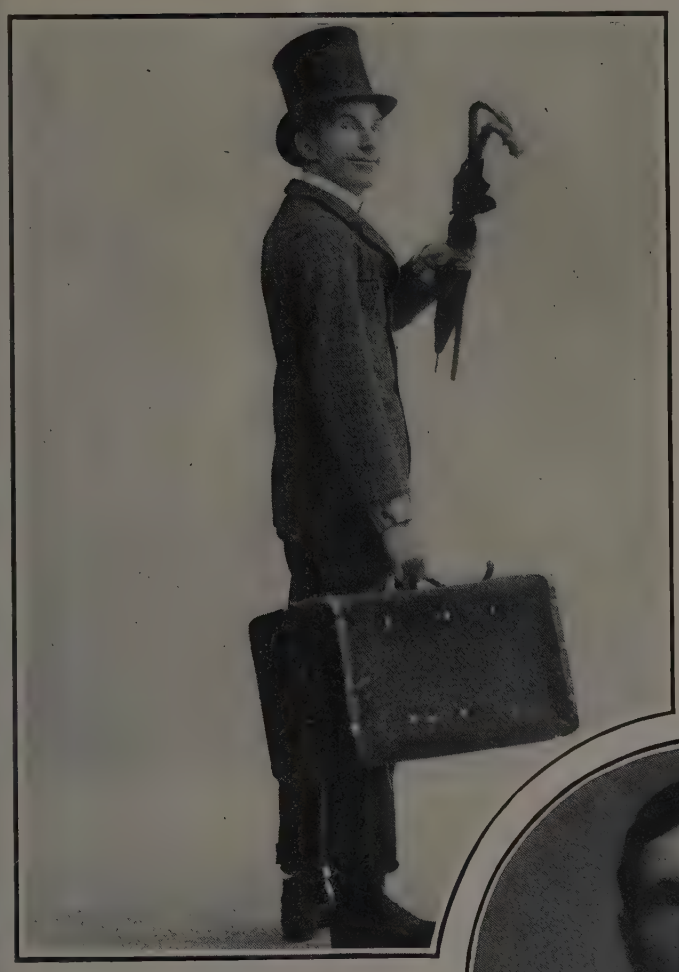
This series began in THE THEATRE MAGAZINE for June, 1905, with an article by Blanche Bates, followed last month by an article by Blanche Walsh. Next month Frank Daniels will tell of his beginnings.

Otto Sarony BEATRICE GOLDEN

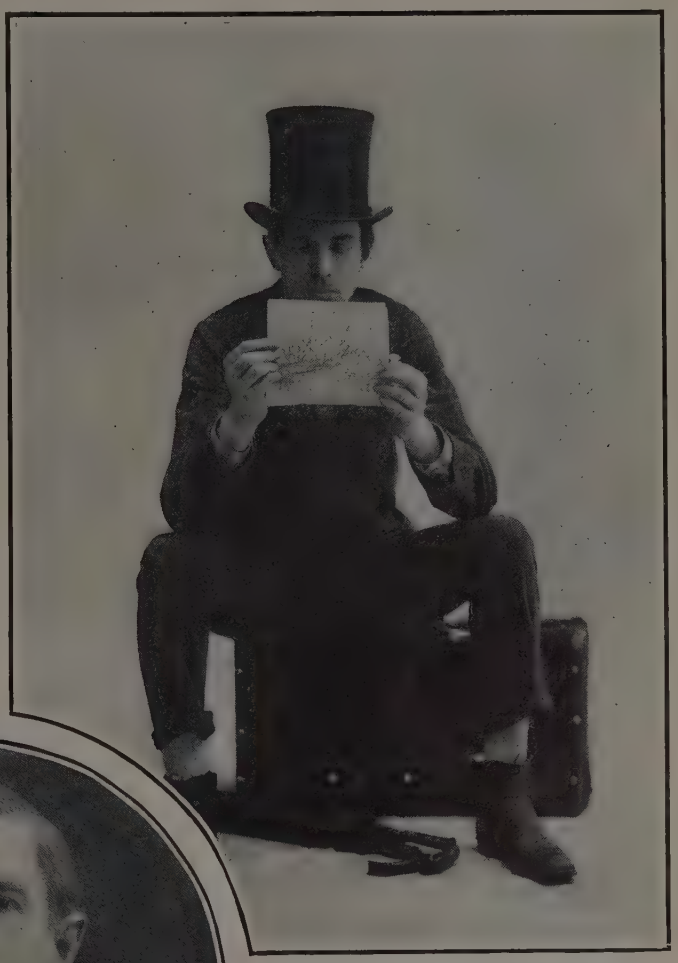
Who has been playing Wrenne, Edna Wallace Hopper's rôle in "The Silver Slipper"

Hall LIBBY ARNOLD BLONDELL

Popular singing comedienne now appearing in vaudeville



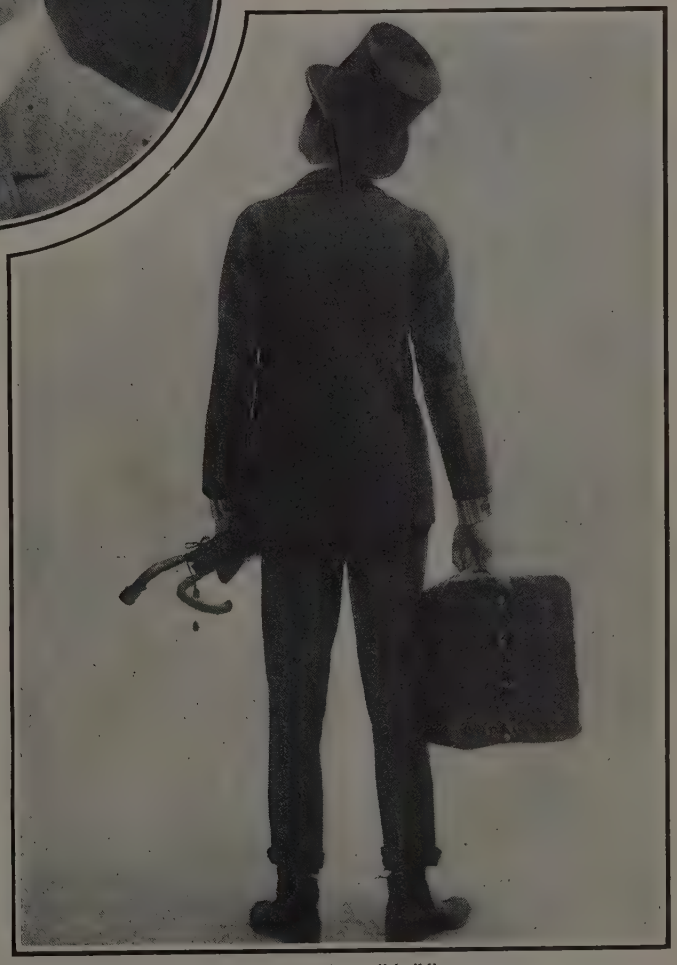
Joseph enters upon a stage career



I guess I'm on the right road

Photos by Sarony

The situation induces reflection



Hully Gee! What tall buildings

WILLIAM T. HODGE IN HIS NEW PLAY, "EIGHTEEN MILES FROM HOME"

All those theatregoers who were shaken by convulsions of laughter by the funny antics of this really clever comedian when he threw the fit as the hoyden lover in "Sky Farm" and again when he courted Miss Hazy in "Mrs. Wiggs of the Cabbage Patch," will look forward with pleasurable anticipation to seeing him in another character. The new piece is founded upon a story written by Mr. Hodge himself, entitled, "Eighteen Miles from Home," It will be produced by Liebler & Co. this coming season

Chickering — As somebody she don't like

Hall — Elsie Janis as she really looks

As Elfie Fay

# Elsie Janis—The Inimitable Child

ELSIE JANIS is a sixteen-year-old girl who imitates others marvelously—and is herself inimitable. Though she has been more or less in the public eye during the past five or six years, having played principal rôles in three comic operas, besides doing vaudeville "turns," being billed in letters three feet high, and written up with illustrations in the Sunday newspapers, it is only this summer that she has flashed upon New York.

"Flashed" is the word for it, as Elsie's first-night success at the Wistaria Grove roof garden was as spontaneous as her popularity seems sure to be permanent. She takes a part in the burlesque of "When We Are Forty-One," in which she sings two or three songs, and introduces "imitashes" of innumerable stage people, men and women, all the way from Chevalier and Eddie Foy to Marie Dressler and Elfie Fay. Nothing escapes her. Facial expression, voice, gait, attitudes and mannerisms of gesture, all are reproduced with striking effects of individuality—and Mrs. Janis, her mother, declares that Elsie has a repertoire of no less than eighty of these living portraits. Fornaro, the caricaturist of the New York *World*, told the young artiste that she was more than a match for him in his own specialty.

Miss Janis herself, however, sets comparatively little store by these mirthful mimickries which have introduced her to the metropolitan public. It is easy for her, she says, to "take off" people who amuse or interest her, but some it is no use attempting at all. Her serious ambition is to shine as a star in light opera of the legitimate sort, such as "The Duchess of Dantzic." Moreover, she reveals romantic and emotional powers, as well as a deep, poetic sentiment, in a thousand little ways. On the stage she looks more than her years, and off it more child-like than she really is. At all times there is the wistful, half-pathetic shade or undertone which we are sensible of when Genius takes fateful control of a young and tender life.

Columbus, Ohio, is the home of the Janis family. Elsie was a member of her mother's Sunday-school class in the Congregationalist Church there, and a social pet of the Rev. Dr. Washington Gladden. William McKinley, when he was Governor of Ohio, delighted in the accomplishments of this gifted child. Later, as President of the United States, he and Mrs. McKinley invited her to the White House at Washington, where, in the historic Blue Room, she gave an entertainment before a distinguished audience that included the Cabinet and members of the Diplomatic Corps. The fame of this exploit set the professional managers after her, and little Elsie Janis went on the stage as an infant prodigy when she was only 'leven! She joined that innumerable and all-embracing order which Sydney Rosenfeld calls "Those Who Have Been With E. E. Rice." The Gerry Society made her shy of New York until she had safely turned sixteen—and now she is threatened (in the play) with the chloroform sponge advocated by Dr. Osler for all suspected of being a certain age.

At home with her mother and troops of friends at the Algonquin, Elsie's exuberant nature and versatile talents, as well as her sunny amiability of disposition, are manifested even more surprisingly than in the theatre. She is a tall, rather thin girl, with splendid dark eyes and wavy, silken hair 'twixt blonde and brune—in fact, a daintier Ethel Barrymore, whom she both resembles naturally and imitates in friendly fun. She is a physical-culturist—plays football, rides horseback astride and dances like La Rouge Domino. She is a fair French scholar, keeps a diary and plays the piano. But perhaps the most marked of all, is her faculty for verse rhyming. Nearly all her introductions are original.

HENRY TYRRELL.

Copyright Hall
As a tomboy

Copyright Hall
As she comes to rehearsal

Copyright Hall
As a 'rah-'rah girl

# Absolutely Free

## A Superb Portrait of Joseph Jefferson

"FAC-SIMILE OF JEFFERSON PORTRAIT"

**At very considerable expense we have reproduced WITHOUT ANY LETTERING the original painting by Andre Brion of "Joseph Jefferson as Rip Van Winkle," copyright Falk, from which the cover appearing on THE THEATRE MAGAZINE for July was made, and a small fac-simile of which appears above.**

### SIZE OF PORTRAIT

The portrait including the mount is **18 inches high and 14 inches wide.** It is executed in **14 colors** and is not the usual cheap process work, but a genuine lithograph (or printed from stones), the most costly but the only completely satisfactory method of reproducing colors. All the flesh tints and the beautiful coloring blended by the artist into his background are perfectly reproduced, and **the likeness to Mr. Jefferson is startling.** The great actor seems to be close at hand smiling at you in the old familiar manner. It is a beautiful piece of art work and a fitting souvenir of the great comedian. Suitably framed, it will be an acquisition to any room.

### IT COSTS YOU NOTHING

To any person who will send us a four months' trial subscription to **THE THEATRE MAGAZINE (costing $1)** we will send free a copy of this splendid portrait, provided 10 cents accompanies your order (for postage). THE PRICE OF THE PICTURE ALONE IS $1.

### REALIZE WHAT THIS OFFER MEANS

FAC-SIMILE OF OUR COVER

**You send us $1** and you receive not only a large, magnificent portrait in colors, most exquisitely executed and mounted ready for framing, but you also receive at your address during four consecutive months THE THEATRE MAGAZINE, the most beautiful and complete pictorial periodical devoted to the stage, its interests and people ever produced. Each issue contains nearly one hundred pictures—scenes from all the New York successes and many new and large portraits of the leading actors and actresses of the hour, besides an abundance of entertaining and instructive reading matter. If you are fond of theatregoing you cannot afford not to see THE THEATRE MAGAZINE each month. Its able criticisms, its Chats with Players, and other articles have made it the most popular theatrical publication in the country. It costs 25 cents a copy or $3 a year. We want you to become acquainted with it, so are willing to send you a trial four months' subscription for $1, and with this you get **free** a beautiful colored portrait of Joseph Jefferson that you will prize among your valuable possessions.

**SEND AT ONCE. Address**

**THE THEATRE MAGAZINE, 26 West 33rd Street, NEW YORK CITY**

---

If you should ask her the secret of her beautiful flowing locks, she would say, "Hall's Vegetable Sicilian Hair Renewer." It is the guardian of youth, the key to beauty. It is safe, sure, and reliable. Sold for over sixty years.

For the whiskers and moustache we make a Dye known as BUCKINGHAM'S DYE. It colors instantly a rich brown or a soft black. R. P. HALL & CO., Nashua, N. H.

---

# Stuyler's

**DELICIOUS**

# PEPSIN GUM

**THE GUM WITH THE LASTING PEPPERMINT FLAVOR.**

**10 CENTS PER PACKAGE.**

**THE ONLY GUM PACKAGE THAT WILL PREVENT FUZZ AND OTHER ACCUMULATIONS OF THE POCKET FROM ADHERING TO THE GUM.**

**BOX WHEN EMPTY A USEFUL HOLDER FOR SUBWAY AND ELEVATED TICKETS.**

**FOR SALE BY DRUGGISTS EVERYWHERE.**

**IF NOT HANDLED BY YOURS, WE WILL MAIL SAME TO YOU FREE UPON RECEIPT OF 10 CTS**

Stuyler's 18TH ST & IRVING PLACE, NEW YORK CITY.

---

For
Prickly Heat, Chafing,
Bites, Stings, Etc.
use

# Packer's Tar Soap

Pure as the Pines

and

**–DONT SCRATCH!**

---

# Gray Hairs Can be Deferred

Premature gray hairs usually are the effects of carelessness. If the scalp is kept free of dandruff and properly nourished and strengthened gray hairs would be unusual before the age of forty or forty-five. There is no remedy in existence that will restore color to gray hairs; but the

# Seven Sutherland Sisters'

Hair Grower and Scalp Cleaner, if applied according to directions contained in each package, will positively defer gray hairs until nature compels their appearance. There are today thousands of American men and women who have revived the dying energies of their hair through the faithful use of these simple and natural remedies. **Sold by leading dealers.**

**"It's the Hair-not the Hat"**

**That makes a woman attractive**

# The Equitable

**Life Assurance Society of the United States, 120 Broadway, New York**

HENRY B. HYDE, Founder

## The Equitable Leads—

**In Amount Paid in Dividends to Policyholders**
**In Prompt Payment of Policies to Beneficiaries**
**In Financial Strength—Surplus over $80,000,000**

**For many years The Equitable has paid a larger aggregate amount in dividends on its policies than any other company.**

DIVIDENDS PAID

| | |
|---|---|
| In 1900 . . | $3,481,641.00 |
| In 1901 . . | $3,742,520.00 |
| In 1902 . . | $4,477,924.00 |
| In 1903 . . | $5,682,296.00 |
| In 1904 . . | $6,001,903.00 |

**The Equitable pays its policies more promptly than any other company—usually within twenty-four hours after proof of death.**

DEATH CLAIMS PAID
*In United States and Canada*

| | |
|---|---|
| In 1900 . | 96% within one day |
| In 1901 . | 96% within one day |
| In 1902 . | 98% within one day |
| In 1903 . | 95% within one day |
| In 1904 . | 96% within one day |

**The Equitable is the strongest life insurance company in the world, both in amount of surplus and in ratio of assets to liabilities.**

# CARPINE

***SHAMPOO***

*is a superior preparation which thoroughly cleanses the scalp and removes dandruff without making the hair dry or brittle.*

**Carpine Shampoo, 25 cents the Bottle.**

***HAIR TONIC***

*prevents the formation of dandruff, keeps the scalp in an aseptic condition, invigorates the roots of the hair, prevents it from falling out, and promotes the growth.*

**Carpine Hair Tonic, 50 cents and $1.00 the Bottle.**

***IT DOES NOT DISCOLOR NOR MAKE THE HAIR GREASY***

*The chief ingredient of Carpine Hair Tonic is Pilocarpine, the active principle of Jaborandi; a drug extensively used by the native women of Brazil, who are noted for their luxuriant growth of hair.*

*For sale by leading druggists.*

HUDSON & Co. (Inc.) CHEMISTS 452 Fifth Ave. New York


## New Dramatic Books

DRAMATISTS OF TO-DAY. By Edward Everett Hale, Jr., New York: Henry Holt & Co.

This book treats of Rostand, Hauptmann, Sudermann, Pinero, Bernard Shaw, Stephen Phillips and Maeterlinck, and has a chapter on Standards of Criticisms and one on Our Idea of Tragedy? The wise student of the drama will always read the original plays before reading criticisms or discussions of them, for a material part of his pleasure is in having his judgment challenged or confirmed. To get vague impressions at second hand is not profitable. To be acquainted with what is discussed is, indeed, necessary for the intelligent enjoyment of such a book. A formal synopsis of every play discussed should be given, or it should be so clearly sketched or incidentally described that the reader will understand the bearing of every sentence of criticism. Otherwise, much that is written is written in the air. To assume that a reader knows everything may be flattering, but it is not filling. Books about books should conform to the necessities of the case. There is no excuse for a book about a book or books unless it is essentially educational. One singular charm about this book is the author's repeated declaration that he knows nothing about playwriting and that he does not believe that any one else who has written about the art knows anything about it. The result is that Mr. Hale is always amiable and readable. He tosses off observations on the dramatic art without any sense of responsibility, and that gives a pleasing lightness of touch to his style. It is true that criticism does not have to be technical. "I have but a very hazy idea as to what stage technique is," he says, and quotes Mr. Howells, who makes one of his characters in "The Story of a Play" say that there is no such thing. "They talk about a knowledge of the stage as if it were a difficult science, instead of a very simple piece of mechanism whose limitations and possibilities any one may seize at a glance. All that their knowledge of it comes to is claptrap, pure and simple." Mr. Hale finds a little light in a passage in Clara Morris's "Life on the Stage." During rehearsal Mr. Daly wanted to have Miss Morris cross the stage so as to be out of hearing of two of the characters. No reason or expedient for this crossing was at once discoverable. Miss Morris suggested a smelling-bottle. Finally, Mr. Daly said: "Miss Morris, you must carry that smelling-bottle in the preceding scene, and, yes, I'll just put in a line in your part, making you ask someone to hand it to you—that will nail attention to it, you see!" Mr. Hale remarks that the new line shows the necessities and possibilities which Shakspeare did not have to consider.

Now this is all extremely interesting. It shows the sincere desire of the Boston mind to arrive at truth and facts. It apprehends them both immediately. It gives forth abundantly of what it does know, and yearns for what it does not know, and for which it has searched for in vain in all the books. The device involved here is what is known as Preparation. It is one of the simplest tools in the playwright's shop. The stage manager may be ignorant of a few or many other things, but he understands Preparation. That Shakspeare did not have to consider Preparation is an amiable mistake. It is one of the first-born of the principles, and was known before Shakspeare ever wrote. There was never an acting play written without smelling-bottles in it. The old Greek tragedy of which he discourses is aromatic with them. Here is another glimpse of the technique of the stage. Stephen Phillips tells of his reading "Herod" to Beerbohm Tree. "He was at the outset bored, sceptical, and wanted nothing so much as to get through with it. Gradually he grew more and more interested and excited, until I came to the passage where trumpets are heard in the distance. 'Ha!' he said to his secretary, 'you see the reason of that?' Then he turned to me, and said: 'Have you ever been on the stage?' He did not know that I had ever been an actor, but he divined it in that one touch! If it had not been for his intimate knowledge of stagecraft, his career as a playwright might have been cut short right then and there, for Beerbohm Tree vows that it was just the thing that made him accept the young man as a coming great poet." This is extremely interesting. We get sure and authoritative glimpses into stagecraft, smelling-bottles and trumpets. The principle of Preparation becomes luminous. But Stephen Phillips, a great poet, is not a great playwright. The tendency in books about plays is to write about plays that are not worth while writing about, Mrs. Craigie's play, "The Ambassador," for example. No play lives that is without skill in construction and treat-

ment. "The Ambassador" did not live. There seems to be an idea prevalent that these new dramatists are using something new in dramatic art. They are doing nothing of the kind. Their subjects and their treatment may be new, but the art is always the same. Ibsen, for example, is unrivalled in certain methods, but it is because he applies the art common to all playwrights with absolute sincerity, abhorring conventionalities and theatricalism. Mr. Hale has written a very readable book. The only general point we wish to make as to books of the kind is that dead plays should be left severely alone, and only those that live be discussed, unless the cause of death be determined by the autopsy for the benefit of science. The world hasn't enough time to consider everything that everybody writes.

THE HOLY CITY. A Drama in Five Acts. By Thomas W. Broadhurst: George W. Jacobs & Co., Philadelphia.

This play was first produced at Poughkeepsie in 1903 with success, and has sustained itself in frequent reproductions. "Ben Hur" and "Mary Magdala" had brought attention to the legitimate dramatic possibilities in dramas involving Christ, but, in no degree, containing elements on sacrilege. A certain theatricalism is unavoidable, but sincerity of dramatic purpose has given them proper vogue. Mr. Broadhurst has made of his subject more of a passion play than one of theatrical complications. The human figure that stands out most prominently in it is that of Mary; her passionate conversation being used in every recorded incident. Peter, John and Judas appear in accordance with the record. The play is in effective blank verse, while its dramatic form lends itself to representation in a way that cannot offend. Many of the lines and passages reach a high form of sympathetic expression. An appreciative introduction has been written by William Allan Neilson, of Harvard University. In his researches into his material the author has provided uncommon literalness here and there; for example, the direction as to Flora, a girl eighteen, is: "Her dress is of light blue gauzy material, draped after the Greek style, and her hair is dyed about the same shade as her dress."

### Books Received

"The Sunny Side of the Street," by Marshall P. Wilder. New York: Funk and Wagnalls.

"The Garden of Allah," a novel by Robert Hichens. New York: Frederick A. Stokes Co.

"A Courier of Fortune," a novel by Arthur W. Marchmont. New York: Frederick A. Stokes Co.

### Mme. Georgette Leblanc

Mme. Georgette Leblanc Maeterlinck (wife of Maurice Maeterlinck, the Belgian Shakespeare) thinks studies at the Conservatoire are useless to many. She says: "On est née actrice; on ne se fait pas." "You can't be taught to cry or laugh naturally; one must have had grief and pleasure in one's life." This lady was never in a theatre but once in her life before her audition at the Opéra Comique, when the manager engaged her at once to create the principal rôle in "L'Attaque du Moulin." She had no preparation whatever for the stage, if one excepts lessons in singing from a teacher in her native town, Rouen. Her parents (of the oldest and most respectable family in that town) bitterly opposed her going on the stage. Her début was a great success; she had no stage fright or awkwardness—being too happy in having her ambition realized. She was engaged by Massenet to create Thaïs, in his opera of that name, which was first produced at the Brussels Opéra. Maurice Maeterlinck, delighted with her impersonation, fell in love with her there. The affection was mutual, and they were in a few days engaged and married shortly afterward. She is considered the finest Carmen in Paris, having a rich soprano voice and a beautiful stage presence. She has published two or three books—one, "La Choix de la Vie" (advice, etc., to women how to choose their vocations and shape their lives)—and is now writing a play. Mme. Georgette Leblanc Maeterlinck is now giving literary and musical matinées at the Criterion Theatre. She is singing songs written by her husband, which have been set to music by M. Gabriel Fabre, a great French pianist.—*London Daily Mail.*

### They Insisted on Suspenders

"The Caddy girls in 'Fantana,' who, since the beginning of the run of 'Fantana,' have been wearing gold-buckled, red silk President Suspenders, unanimously rebelled when belts were suggested for wear during the heated season. They are so immensely pleased with the freedom and ease of President Suspenders that their pleadings with Mr. Burnside, who was the cause of the adoption of President Suspenders, won for them his permission to wear them throughout the summer." * * *


# Cleanly

Our brewery is as clean as your kitchen.

We clean every tub, vat, tank or barrel—every pipe and pump—every time we use it. We wash every bottle *four* times, by machinery.

The very air is filtered.

That is one reason for purity.

*Ask for the Brewery Bottling.*
*See that the cork or crown is branded*

Schlitz

The Beer That Made Milwaukee Famous.

## Wines from the Brotherhood Vineyard are Fine.

The Sixty-fifth Annual Price List of the Brotherhood Wine Co., has been accepted and is used by all the leading wine journals as a valuable work of reference. It is concise and comprehensive. The Fiftieth edition in large pamphlet form now ready. If you would like to read it send your name on a postal card.

CELLARS
Washingtonville, N. Y.

BROTHERHOOD WINE CO.
Spring and Washington Sts., New York City

AWARDED GOLD MEDAL ST. LOUIS 1904

RED TOP RYE

AMERICA'S FINEST WHISKEY

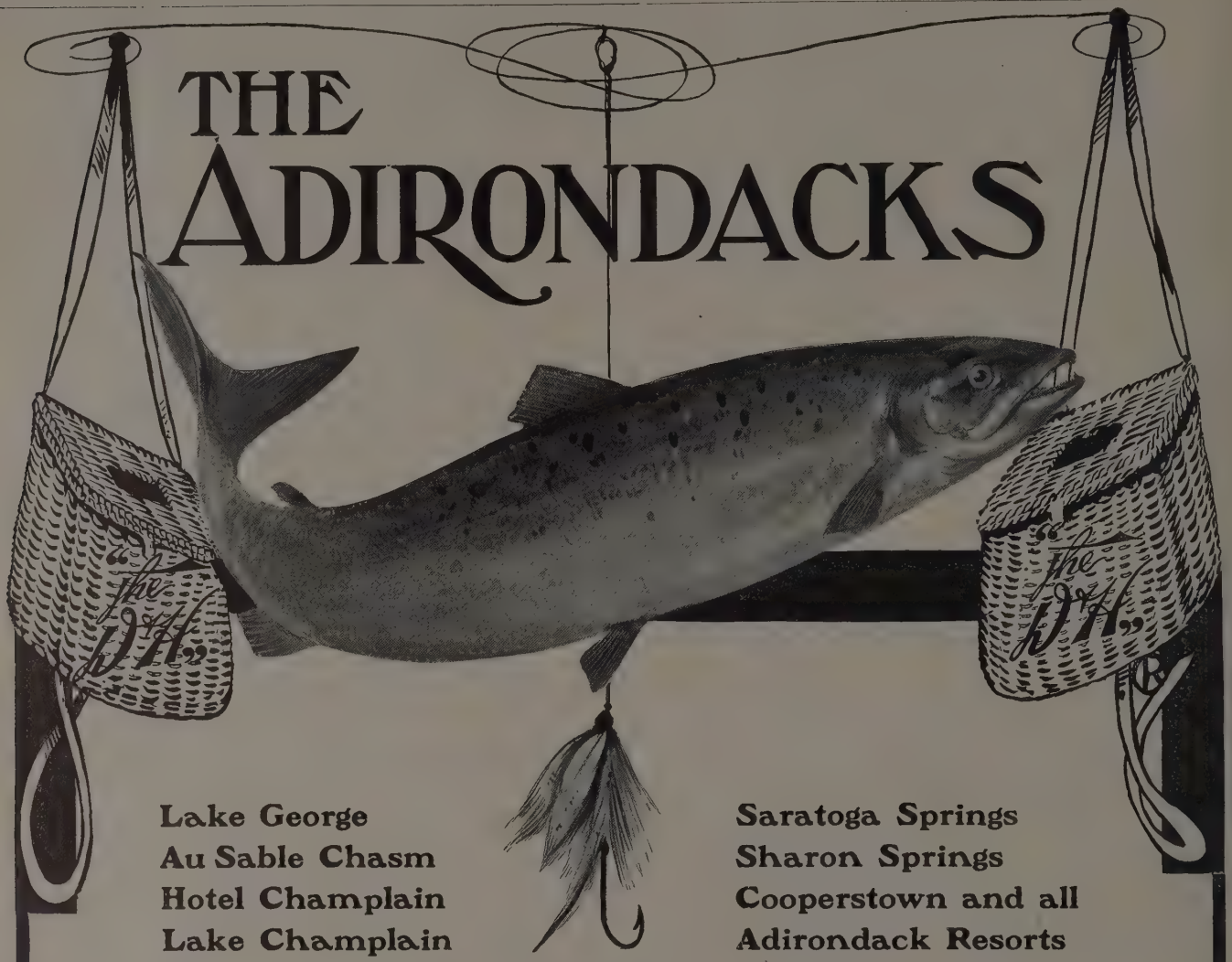
It's up to YOU

PURITY
HEALTHFULNESS
BOUQUET

FERDINAND WESTHEIMER & SONS
CINCINNATI, O.
ST. JOSEPH, MO. LOUISVILLE, KY.

NEW YORK OFFICE
1358 BROADWAY

# THE ADIRONDACKS




**Lake George**
**Au Sable Chasm**
**Hotel Champlain**
**Lake Champlain**

**Saratoga Springs**
**Sharon Springs**
**Cooperstown and all**
**Adirondack Resorts**

**Comprise the**

# SUMMER PARADISE

**Reached by**

## THE DELAWARE & HUDSON

**The Summer Resort Line and New Standard Route between NEW YORK and LAKE PLACID,** via Saratoga, skirting the west shore of Lake Champlain, and operating a modern fleet of Steamboats through Lake George and Lake Champlain.

**Through Pullmans, Dining, Cafe and Observation Cars**
**Anthracite Coal Used, Oiled Roadbed, No Smoke or Dust**

SHORTEST, QUICKEST AND BEST LINE BETWEEN NEW YORK AND MONTREAL

**For Ten Cents**
We will send you safely packed in tube a beautiful poster in many colors (20x32 inches in size) of our
**"CANOEING GIRL"**
Two cents postage will bring you a copy of
**"THE ADIRONDACKS"**
A superb illustrated folder

**Four Cents Postage**
will bring you a copy of
**"A SUMMER PARADISE"**
(300 pages) regarding hotels, boarding houses, R. R. rates, etc. Address Department Y.
YOU WILL WANT THEM ALL BEFORE STARTING ON YOUR VACATION

ABEL I. CULVER, 2d V. P.
J. W. BURDICK, P. T. M.
A. A. HEARD, G. P. A.
Albany, N. Y.

**DELAWARE AND HUDSON R. R.**
**New York Offices, 21 Cortlandt Street and 1354 Broadway**

**THE THEATRE MAGAZINE**

Published Monthly by

THE THEATRE MAGAZINE COMPANY

MEYER BUILDING, 26 WEST 33rd ST., NEW YORK

Yearly subscription, in advance . . . $3.00

Foreign countries, add 75c. for mail

Single copies . . . . . $.25

## Queries Answered

*The Editor will answer all reasonable questions in this column, but irrelevant queries, such as the color of this or that player's hair or eyes, or matters connected with their purely personal affairs will be ignored. No replies by mail. Write questions on one side of the paper only.*

E. J. D., Springfield, Mass.—Q.—What is Marie Burroughs doing? A.—She married Robert Barclay MacPhersen and retired from the stage. She appeared, however, for one night at a benefit entertainment March 24, 1903, in the Astor Gallery in the Waldorf Astoria. Q.—Where can I get a souvenir book of Robt. Edeson in "Soldiers of Fortune"? A.—Write to H. B. Harris, Hudson Theatre, this city.

L. R. K., Milwaukee, Wis.—Q.—Will you publish a picture of James Durkin? A.—See this issue. Q.—With what company is he? A.—Proctor's 58th St. Theatre. Q.—Is that his correct name. A.—Yes.

A Reader, Montgomery, Ala.—Q.—Where will letters reach the following actors and actresses? Grace Van Studdiford (A.—In care of "The Red Feather" Co.), Chas. Richman (A.—He was lately at Allenhurst, N. J.), Blanche Bates (A.—In care David Belasco, Belasco Theatre, this city), Maxine Elliott (A.—Now in London, Eng.), N. C. Goodwin (A.—Now in London, Eng.; opens at the Lyceum Theatre, this city, Sept. 4), Frank Monroe (A.—"Mirror," 121 West 42d St., this city), J. K. Hackett (A.—Madison Square Theatre, this city. He sailed for Europe June 7), Eleanor Robson (A.—Liebler & Co., Knickerbocker Theatre, N. Y. City), Creston Clarke (A.—Jules Murry, N. Y. Theatre, N. Y. City), E. H. Sothern and Julia Marlowe (A.—Lyceum Theatre, N. Y. City).

E. B., Chicago.—Q.—Is there a good stock company in Denver, Colo., and in Los Angeles, Cal.? A.—Bellows Co. at Elitch's Gardens in Denver and the Ulrich at the Grand and the Belasco Stock Co. in Los Angeles.

B. B. B.—Q.—What is Henry Miller's address? A.—We do not furnish private addresses.

M. E. M.—Q.—Where is Caroline Hill? A.—She returned to Europe some time ago.

F. W. F.—Q.—Where are the following actresses? Cecelia Loftus (A.—Carpenter Cottage at Mamaroneck, N. Y.), Eleanor Robson (A.—Liebler & Co., Knickerbocker Theatre, this city), Isabel Irving (A.—Professional Woman's League, 108 W. 45th St.), Charlotte Walker (A.—Columbia Theatre Stock Co., Washington, D. C.).

C. A. S., Cleveland, Ohio.—Q.—Where can I get a book on the art of "making up," with illustrations? A.—Write to Henry French, 24 West 22d St., this city.

R. E. W., Brooklyn, N. Y.—Q.—What must be done to become a professional heavy weight juggler? A.—The best plan to adopt is to go to a vaudeville manager and give him proof of what you can do. If very good you might command from twenty-five to fifty dollars a week, according to your act.

An Old Subscriber, South Bend, Ind.—Q.—Where can I address letters to Clara Morris, Mary Shaw, Mme. Modjeska, Otis Skinner, Mrs. Pat. Campbell, Fritzi Scheff, Anna Held, Blanche Walsh, Elita Proctor Otis, Walker Whitesides, Marie Wainwright, Annie Russell, Ada Rehan, Carlotta Nillson? A.—Send all your letters in care of the *Mirror* office, 121 West 42d St., this city, and they will reach the parties in due time.

R. J. H., Toledo, Ohio.—Q.—Will Mr. Bellew play "Raffles" in New York next fall? A.—Yes, until January, 1906. Q.—Where can I secure a book containing pictures of Mr. Bellew as Raffles? A.—Write to Liebler & Co., Knickerbocker Theatre, this city. Q.—When did you publish pictures of Mr. Bellew? A.—November, 1903, and June, 1905.

J. P. D.—Q.—Where can I obtain the most thorough theatrical education in New York City? A.—Consult our advertising columns. Q.—Where will a letter reach Martin Harvey and Kyrle Bellew? A.—London *Era* office, London, England.—Q.—Is Kyrle Bellew married? A.—He is not now a married man.

L. L.—Q.—Where is Kyrle Bellew at present? A.—Mr. Bellew remains in London until July. Then he will cruise about in his yacht until September, when he returns to America and plays "Raffles" up to January 1.

Sammy.—Q.—In what play did Mrs. Fiske make her first great success? A.—In "Tess of the D'Urbervilles." Q.—What is her greatest part? A.—Probably Nora in "A Doll's House." Q.—Is Mr. Fiske an actor? A.—No, he is editor of the New York *Dramatic Mirror*. Q.—Will you interview Mrs. Fiske? A.—See our October, 1903, issue.

Leah Kleschna.—Q.—Have you interviewed Mrs. Fiske? A.—See answer to Sammy. Q.—What play will she open with next Fall? A.—A new play, entitled "What Will People Say?" Q.—What is her New York address? A.—Manhattan Theatre.

Chicago, Ill.—Q.—Is Robert Edeson coming to Chicago in "Strongheart"? A.—Yes, in October. Q.—Have you published pictures of Dustin Farnum's wife? A.—Not yet. Q.—Is "The College Widow" coming to Chicago? A.—Yes, at the Studebaker Theatre in July. Q.—Is Percita West playing with Robert Edeson? A.—She was, but Robert Edeson has now gone to Europe.

Miss Chicago.—Q.—Where will a letter reach William H. Morgan, lately of the Kyrle Bellew Co.? A.—We cannot locate him. Q.—Will Robert Edeson be in Chicago this season? A.—See answer to "Chicago, Ill."

D. H. K., Yonkers, N. Y.—Q.—Will the Fawcett Stock Co. play all summer at the American? A.—The company has closed. Q.—Where can I obtain a copy of Edwin Arden's play "Eagle's Nest"? A.—Write to Darcy & Wolford, 1358 Broadway, this city. Q.—Will you interview Mr. Arden? A.—Yes, very soon.


# Hydrozone

In which the only healing agent is Nascent Oxygen (near to the condition of **Ozone**), has been indorsed and successfully used by the foremost physicians for fourteen years. Its absolute harmlessness and powerful healing properties make it invaluable in the treatment of

## SKIN DISEASES

**Hydrozone** is sold by all leading druggists. Preparations with similar names are concoctions containing only water, oil of vitriol, sulphurous acid and inert impurities.

The genuine has my signature on every label:

Charles Marchand

*Chemist and Graduate of the "Ecole Centrale des Arts et Manufactures de Paris, France."*

**A FREE TRIAL BOTTLE**

should prove, to the most skeptical, the value of **Hydrozone.**

Mail coupon, naming your druggist, to

**CHARLES MARCHAND, 57 Prince St., New York City.**

Requests unaccompanied by coupon will be ignored.
Only one free trial bottle to each family.

Cut Here

1

Coupon good only until Sept. 5, '05.

Write Legibly.

Name.....

St. .....

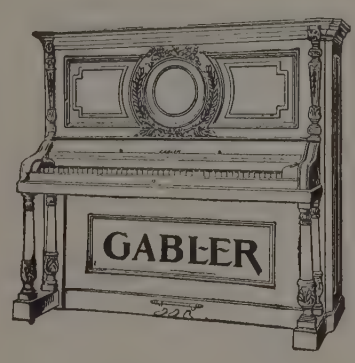
City..... State.....

Druggist .....

# SAFETY!

A piano costs a good deal of money. Easy to make mistakes in its selection. The poorest piano often has the most eloquent salesman. How can you be safe in getting the full value of your investment?

One way is absolutely safe—




# GABLER PIANOS

offer it. Made to-day, as for more than a half century, with the true, conscientious, artistic thoroughness that alone can give long service and satisfaction. The tone is famous—pure, sweet and powerful—*and it lasts;* use only makes it richer and sweeter.

Send for information as to THE GABLER PLAN OF PURCHASE.
An easy way to get the best piano built.

**ERNEST GABLER & BRO., 461 Whitlock Ave, Bronx Borough, New York**

# HOW IS THIS FOR A WARM WEATHER BARGAIN?

French Bone Stick Fan,

**60c**

This is Only One of Many. Send for Catalog.

**CARMELITA**

220 Broadway, New York

A GOOD thing is usually a target for imitators. Be sure to insist on CLUB COCKTAILS if you want the satisfaction that goes with a royal drink.

It is not enough for imitators to use the same ingredients — the secret of CLUB superiority is the exquisite proportions of liquors used and the aging. This formula can not be imitated—so CLUB COCKTAILS remains the *only* brand.

Seven kinds—Manhattan, Martini, Vermouth, Whisky, Holland Gin, Tom Gin and York.

**G. F. HEUBLEIN & BRO., Sole Proprietors**

Hartford New York London

I want to send you, free of charge, a little real information about cigarettes. Being somewhat of a crank on the subject of Smoke, I have absorbed in the last ten years or so considerable special information that will appeal to other cranks — (which is another name for connoisseurs.)

Until six months ago I had about as little idea of making a business of my fad as a man could have. But that's neither here nor there—I have done it. Now I want to get in touch with people who appreciate a good cigarette. To such I promise nothing short of a revelation in smoke luxury. As sole distributor for the famous

KOMPANIJA MAKAROFF

RUSSIAN CIGARETTES,

I have something which I know ninety-nine good judges in a hundred will prefer to anything they have ever smoked. I have five grades, each made in three sizes, and at prices from $1.00 to $6.00 per hundred. I sell to consumers, first-class clubs and hotels and to fine retail stores. I guarantee satisfaction.

For a dollar I will send you ten each of the La Czarina, Czarevich and Czar sizes in the "Makaroff Special" brand, a favorite blend, of exquisite smoking quality. I can and will "put you right" on cigarettes if you will give me the opportunity.

JAMES HOWARD KEHLER, 860 Fine Arts Bldg, Chicago

**CLÉMENT** Ladies' Hairdresser
26 W. 33rd St., New York

ORIGINATOR AND ONLY MAKER OF THE

**INNOVATION COIFFURE**

An adjustable front piece so scientifically made that it is impossible for any one to detect. Extremely light in weight. Made of natural loose, wavy hair and will cover almost three-quarters of the head. Indispensable for summer. Examination invited.

*Send for illustrated booklet*

Marcel Waving, Shampooing, Facial Massage, etc.
Private rooms for each patron.

**HAIR COLORING.**

My Mixture Vegetale will restore gray or bleached hair to any desired color, always producing beautiful and natural shades. Guaranteed harmless, easy to apply, does not rub off, no failure possible. Price $1.00.

I also make a special preparation to permanently color the eyebrows and lashes. Price, $2.00.

**Branch, Hampton Terrace Hotel, Augusta, Ga.**

Subscriber.—Q.—Where should a letter be addressed o reach Lulu Glaser? A.—In care of Chas. B. Dillingham, Knickerbocker Theatre, this city.

A Kentuckian, Covington, Ky.—Q.—Is Bruce McRae now acting? A.—For the Summer, he is at Elitch's Garden, Denver, Colo. Q.—Is his wife an actress? A.—To the best of our knowledge he is not married. Q.—When and where was he born? A.—He is of Scottish birth and is a nephew of Sir Chas. Wyndham.

I. M. P., Westphalia, Kan.—Q.—Have you a Theatre Calendar for 1903? A.—We have no more of that year. Q.—In what play is Miss Barrymore going to star next year? A.—See answer to "An Admirer of Maude Adams." Q.—Will you publish pictures of Miss Barrymore? A.—We have printed several pictures of her. See back issues.

R. R. F.—Q.—Will Edwin Arden remain with the Geo. Fawcett Stock Co? A.—The company has closed. Q.—Did Mr. Arden ever play in Augustin Daly's Stock Co.? A.—See answer to "A Reader." Q.—Have you published pictures of him, in costume? A.—Not yet. Q.—Will you have an interview with him? A.—See answer to "D. H. K."

F. C. T., Reading, Pa.—Q.—Who is Bruce McRae's wife? A.—See answer to "A Kentuckian."

A. W. W.—Q.—Is Mr. Arden's daughter on the stage? A.—No. Q.—What are Isabelle Evesson's plans for the Summer? A.—She is now with the Los Angeles Stock Co., Los Angeles, Cal. Q.—Will Wallace Erskine remain at Proctor's Fifth Ave. this summer? A.—He is engaged for the Summer season. Q.—What is Miss Evesson's city address? A.—We do not give private addresses. Q.—What are Edwin Arden's plans for the Summer? A.—See answer to E. L. Q.—Can I get Mr. Arden's photograph with his own signature? A.—Write to him.

H. F., San Francisco, Cal.—Q.—What date is Dustin Farnum's birthday? A.—We do not know. Q.—Is he married? A.—See answer to "M. C. B." Q.—Is he likely to go to England? A.—At present he does not intend to go abroad.

Chicago, Ill.—Q.—Will Dustin Farnum play in "The Virginian" in Chicago again? A.—The present season has closed. He will play in "The Virginian" in October in your city. Q.—In what did his wife play? A.—"The Virginian." Q.—What is her name? A.—See answer to "M. C. B." Q.—Will Helen Holmes play with Dustin Farnum next Winter? A.—No.

John W.—Q.—Why did Edwin Arden leave Proctor's Fifth Ave. Theatre? A.—See answer to "A Reader." Q.—Will Harry Woodruff be at Proctor's next Winter? A.—He will not be there next Fall and Winter season. Q.—When, and in what play, did he make his début? A.—See answer to "Agnes." Q.—Will you interview Mr. Arden? A.—See answer to "D. H. K."

Amelia K.—Q.—Is Henry Woodruff married? A.—No. Q.—Will he play at Proctor's next season? A.—See answer to "John W."

Jane Rush.—Q.—What are Harry Woodruff's plans for next year? A.—See answer to John W. Q.—Is he going to retire from the stage? A.—Not that we know of. Q.—Is his wife on the stage? A.—He is not married. Q.—Has Edwin Arden ever starred? A.—In "Eagle's Nest." Q.—Will he play in New York all Summer? A.—See answer to E. L. Q.—Will you interview him? A.—See answer to "D. H. K." Q.—Is Wallace Erskine married? A.—We do not know.

M. E. D., Denver, Colo.—Q.—Will Maude Adams visit Denver this season? A.—She will spend the Summer with Mr. and Mrs. Barrie in Scotland. Q.—Where can a letter reach A. Carrozza? A.—We cannot give you any information concerning him.

I. F.—Q.—What is Maude Adams' full name? A.—James Kiscadden is her father's name. Q.—Where is she going to spend this summer? A.—Scotland. Q.—How do you pronounce Mabel Taliaferro's last name? A.—Tal-i-ferro.

N. M.—Q.—Where was Maude Adams April 6? A.—She was in Boston. Q.—When does she finish her season? A.—She closed her season a few weeks ago, and shortly after she went to a hospital to undergo an operation for appendicitis. She then went to Lake Ronkonkoma, L. I. She will spend the summer in Scotland.

An Admirer of Maude Adams.—Q.—Will Maude Adams play "Peter Pan" and "Alice, Sit-by-the-Fire" next season? A.—She will commence next season at the Empire Theatre, this city, in "Peter Pan"; Ethel Barrymore plays "Alice, Sit-by-the-Fire."

## Our Place in Magazinedom

[*From Printer's Ink*]

THE THEATRE, established four years ago by Meyer Bros. & Co., New York, has won a place among the monthly magazines, and is now on general sale as a newsstand periodical. Unlike the *Clipper* and *Dramatic Mirror*, it deals with theatrical news only in a casual way. A magazine of theatrical art and life, it gives much space to fine illustrations of plays and portraits of players, with articles upon current productions, dramatic art and criticism, stage management, play writing, theatrical thought and tendencies. Its tone is high, and it bears the same relation to the drama that the *Atlantic Monthly* does to literature and the *International Studio* to art.

## A New Fad

The Waldorf-Astoria Segar Company of this city has undoubtedly struck the key-note of at least one phase of the desire of our populace by sending free to anyone upon application to the store at No. 1 West 42d St., Dept. F, a set of segar bands comprising about twenty or twenty-five of the most beautiful designs.

Since the commencement of this practice (about three weeks ago) the 42d St. office of the company has been fairly inundated with requests. The deluge occurred with surprising suddenness; and, although much taxed with the additional work, the company has managed to fill orders promptly.

The offer still holds good, and everyone, male or female, who is engaged in making, or wishes to make a segar-band plate or other ornament for which these bands are used, is hastening to avail himself and herself of such an unwonted opportunity.

**Underberg Boonekamp Bitters**

**The Best Bitter Liqueur.**

Good times depend upon good temper, which depends on good health and digestion. Nothing like a small glass of **Underberg Bitters.**

**Enjoyable as a cocktail and better for you.**

6,000,000 bottles imported to the United States.

*At all Hotels, Clubs and Restaurants, or by the bottle at Wine Merchants and Grocers.*

BOTTLED ONLY BY

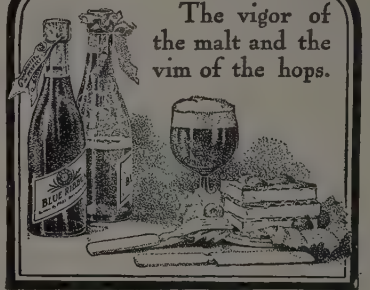
**H. Underberg Albrecht, Rheinberg, Germany,** since 1846.

**LUYTIES BROTHERS,**

*General Agents.* New York.

**Pabst Blue Ribbon**

*The* Beer of Quality



The vigor of the malt and the vim of the hops.

**SOZODONT** TOOTH POWDER

It will not tarnish gold work nor scratch the enamel. A perfect dentifrice—the one for you. Ask your dentist.

ANDREWS ANDREWS

**THEATRE SEATING**

**STYLES AND PRICES TO SUIT**

Send for Catalogue

*The* **A. H. ANDREWS CO.**
**174-176 Wabash Avenue :: Chicago, Ill.**

# Letters to the Editor

*Our readers are invited to send in, for publication in this department, letters on any theatrical topic likely to be of general interest. Communications should be written on one side of the paper only, and not exceed 500 words. Letters published must be regarded as expressing the personal opinion of each correspondent. The Editor does not necessarily endorse the statements made and disclaims all responsibility.*

### An Actor on Fund Matters

NEW YORK, July 10, 1905.

*To the Editor of* THE THEATRE MAGAZINE:

Last Spring, about the time when several benefits were to be given for the Actors' Fund, Mr. Daniel Frohman, president of the Fund, in an interview in one of the daily papers, referred to the lack of interest in the Society's affairs by actors, as one of the special reasons for the low state of the Fund's finances. This want of interest on the part of the theatrical profession generally has been a subject of frequent comment. The actor is apparently willing enough to appear at any of the Fund's benefits, but only in a limited instance does the professional set himself down for the regular payment of dues. A pertinent reason for his playing for the Fund at benefits is readily found in the fact that he very willingly volunteers because he does not wish to offend the prominent manager who has the benefit in charge and he trusts he may win his good favor by appearing. His presence manifests purely a selfish interest that may tend to his individual advantage and does not in any sense indicate his interest in the Fund.

There may be many reasons for the Fund's critical condition—a very positive one is found in the concentration of the Fund's business affairs in the hands of a few persons. One finds, for instance, that Wm. Harris is treasurer, his son, Henry B. Harris, is one of the Board of Trustees, and Frank McKee, his partner in various enterprises, is secretary. Al. Hayman is on the Board of Trustees and so is his brother Alf. It would be interesting to know if the latter ever attended a Fund meeting in his life. Now, there is no personal objection to any of these gentlemen for they all occupy prominent positions in the profession and are doubtless worthy of the distinction bestowed on them; but their combined presence very naturally impresses the profession generally that the Fund is a close corporation in its general management. Of the present officers, Harry Harwood is the only actor of modest pretensions—the others are either managers or "stars"—but it is safe to say that Mr. Harwood's presence gives more satisfaction to the profession than does that of all the others. Another on the Board is a young man who, until recently, was an officer of the Actors' Society. Now that he is out of that position, what does he represent? What has he ever accomplished personally, or what individual attainments does he possess that entitle him to this distinction?

When those who control the Actors' Fund affairs are no longer governed by the mere temporary influence of those whom they select as their officers, and allow actors, business managers, agents, treasurers and others in the profession to have a place and voice in the Fund's affairs they will discover that there will no longer be any occasion for Mr. Frohman, or any one else to bemoan the lack of general interest. The mere possession of money or the ability to acquire it is not every consideration in this world. At any of the Fund meetings can be seen men and women of modest professional position who have education, intellect and splendid vitality. Why not occasionally seek an officer or two among these and make use of their energy and interest? Their work and healthful vigor would in the end bring more money to the Society than the contributions of the merely rich and would excite a far more helpful disposition among the rank and file than is obtained from the presence on the executive of some managers who possess no real qualifications for their positions and who command neither the respect nor the good-will of the profession at large.

AN ACTOR.

### A Correction from Miss Kauser

In the July number of your magazine you make a statement that is somewhat misleading. You say, "As Miss Kauser concentrates upon the letting of successful plays for stock companies," etc. While it is true that the major part of the stock business goes through my office, I am nevertheless largely engaged in the placing of new plays. I have handled the work of many foreign authors of note and have sold plays by almost every well-known American playwright.

ALICE KAUSER.


The Waldorf-Astoria
W A
Segar Company

Do you enjoy an exceptionally *mild* segar?

BOLDT'S SPECIALS,
Invencibles

$8.40 per 100, boxes of 25

More than a dozen shapes and sizes in this brand.

A Set of Segar Bands sent FREE on application. Address the Waldorf-Astoria Segar Co., Dept. F, 1 W. 42d St., New York.

Main Office and Humidors
Waldorf-Astoria Hotel
HANOVER BANK ARCADE, NASSAU & PINE STREETS
68 WILLIAM ST. COR. CEDAR ST. 487 BROADWAY COR. BROOME ST.
8 CORTLANDT ST. NEAR BROADWAY. 643 BROADWAY COR. BLEECKER ST.
273 BROADWAY COR. CHAMBERS ST. 1 WEST 42ND ST. NEAR 5TH AVE.
UNION SQUARE STORE, BROADWAY, S.W. COR. 14TH STREET.

SANS DISSIMULATION
TRADE MARK

THIS TRADE MARK is known from one end of the civilized world to the other. It will be found on the toilet tables of the royalty and nobility of Europe and the fashionable woman of America. It is the emblem of genuineness on every package of the

IMPERIAL HAIR REGENERATOR

The Standard Hair Coloring
For Gray or Bleached Hair

Any shade, from BLACK to the lightest ASH BLOND, produced. Colors are durable, natural and UNAFFECTED BY BATHS or SHAMPOOING.

Its application cannot be detected, is ABSOLUTELY HARMLESS, permits curling and makes the hair soft and glossy.

APPLICATION PARLORS AND SALESROOMS
11 West 30th Street, Near Fifth Avenue, New York

This is the only establishment in the world where HAIR COLORING IS MADE A SPECIALTY, and the injurious effects of OBJECTIONABLE DYES or BLEACHING are rectified.

*Skilled Attendants* *Correspondence Confidential* *Sample of your Hair Colored Free*

16 Postal Cards for 25 Cents

Each Card illustrated with the Portrait of a Star
Reproduced in halftone and beautifully printed on heavy cardboard

THE COLLECTION CONTAINS THE FOLLOWING ARTISTES

| | | | |
|---|---|---|---|
| E. H. Sothern | Nat. Goodwin | David Warfield | Isabelle Irving |
| Chas. Richman | Mary Mannering | Francis Wilson | J. K. Hackett |
| R. Mansfield | Eleanor Robson | Julia Marlowe | Amelia Bingham |
| Ada Rehan | Otis Skinner | Virginia Harned | Mrs. Fiske |

The complete set sent postpaid on receipt of 25 cents

Published by THE THEATRE MAGAZINE, 26 West 33d Street, New York City
SECOND SERIES NOW IN PREPARATION

Formerly *in*, now *opposite*, the Waldorf-Astoria

Falk

Photographer

14 and 16 WEST 33d STREET
NEW YORK CITY

Characteristic Portraiture

THE EMPIRE STATE ENGRAVING COMPANY

190 WILLIAM STREET, NEW YORK
Telephone: 2772 John

THE THEATRE MAGAZINE COURSE OF ACTING. Send for illustrated prospectus.

Back numbers of THE THEATRE MAGAZINE are to be had at the following prices: 1901, $1.50; 1902, $1.00; 1903, $.75; 1904, $.50. Address

Business Office, The Theatre Magazine
26 West 33rd Street New York City

# HOW TO DECORATE YOUR SUMMER HOMES, COZY CORNERS, BUNGALOWS, ETC.

WE beg to call the attention of our readers to our pictures of stage celebrities, as shown in the above reproductions. Each picture is elegantly framed in our new Japanese wood veneer frames of exquisite shades, and all that could be desired to decorate homes, town or country houses, students' rooms, cozy corners, studios, etc,

We offer three distinctive series. Series No. 1 and No. 3 are black and white; pictures composing series No. 4 are in colors. Size and prices are described below. When ordering, just mention the numbers desired. New subjects will be constantly added.

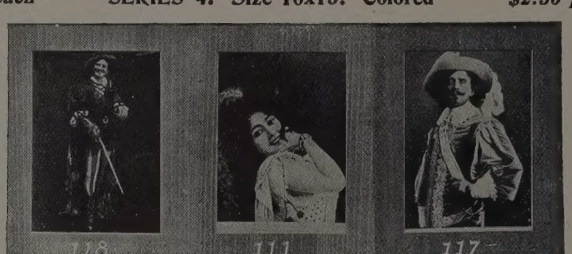
***10 cents each*** **SERIES 1. Size 6½ x 9** ***$1.00 per dozen***

1. Arnold Daly in "Candida."
2. Julia Marlowe in plain dress.
3. Margaret Illington in evening dress.
4. Otis Skinner as Charles Surface.
5. Wright Lorimer in "The Shepherd King."
6. Chauncey Olcott in private dress.
7. Amelia Bingham in evening dress.
8. Adele Ritchie in private dress.
9. Francis Wilson in "The Toreador."
10. Marie Cahill in private dress.
11. Grace Van Studdeford in private dress.
12. Anna Laughlin in "The Wizard of Oz."
13. Laura Hope Crews in costume.
14. Maude Adams at the piano (private picture).
15. Julia Marlowe in private dress.
16. Virginia Harned in private dress.
17. William Courtenay in private dress.
18. Eleanor Robson as Juliet.
19. Annie Russell in "The Royal Family."
20. Tyrone Power in private dress.
21. E. S. Willard in "The Cardinal."
22. Frank Worthing in private dress.
23. Ethel Barrymore in her study.
24. Henrietta Crosman in private dress.
25. Robert Edeson at home.
26. Blanche Bates in "The Darling of the Gods."
27. Emma Eames as Desdemona.
28. Sir Henry Irving as Cardinal Wolsey.
29. Adele Ritchie in evening cloak.
30. Maude Adams in "L'Aiglon."
31. Ada Rehan as Portia.
32. Sir Henry Irving in "Dante."
33. Anna Laughlin in "The Wizard of Oz."
34. Laura Hope Crews.
35. Edna May in "The School Girl."
36. Henry Miller in "D'Arcy of the Guards."
37. Annie Russell as Miss Hobbs.
38. Nanette Comstock in "Joal o' the Shoals."
39. Maude Fealy as a poster girl.
40. Guy Standing in private dress.
41. William Collier in private dress.
42. E. S. Willard in private dress.
43. Eleanor Robson in "A Gentleman of France."
44. E. H. Sothern as Richard Lovelace.
45. Mme. Schumann-Heink.
46. Grace George in private dress.
47. Irene Bentley and her dog.
48. Louis Mann in "The Second Fiddle."
49. Mrs. Patrick Campbell in evening dress.

***20 cents each*** **SERIES 3. Size 11 x 14** ***$2.00 per dozen***

72. Virginia Harned in "Alice of Old Vincennes."
73. Chas. Richman in plain suit.
74. Maude Adams in plain dress.
75. Maude Adams as Juliet.
76. James K. Hackett and Mary Mannering in "Romeo and Juliet."
77. Emma Eames as Desdemona.
78. Viola Allen in "The Hunchback."
79. Viola Allen in "The Eternal City."
80. Arnold Daly in street dress.
81. Clara Morris in "The Two Orphans."
82. Dustin Farnum in "The Virginian."
83. Mrs. Gilbert in street dress.
84. Fay Templeton in dancing costume.
85. Nanette Comstock in evening dress.
86. Wm. H. Crane in street dress.
87. Maxine Elliott in evening dress.
88. Julia Marlowe and E. H. Sothern in "Romeo and Juliet."
89. Wm. Gillette in "The Admirable Crichton."
90. Forbes Robertson as Hamlet.
91. Kyrle Bellew in street dress.
92. Otis Skinner in "The Taming of the Shrew."
93. Henrietta Crosman in "Sweet Kitty Bellairs."
94. Julia Marlowe as Juliet.
95. Nat Goodwin in street dress.
96. Mrs. Fiske as Leah Kleschna.
97. Lillian Russell as Lady Teazle.
98. Eleanor Robson in "A Gentleman of France."
99. Mrs. Patrick Campbell as Lady Macbeth.
100. Henrietta Crosman as Madeline.
101. M. Pol Plancon in plain clothes.
102. Annie Russell in "Mice and Men."
103. Viola Allen in "The Winter's Tale."

***25 cents each*** **SERIES 4. Size 10x13. Colored** ***$2.50 per dozen***




150. Kyrle Bellew as Romeo.
151. Edna May in "The School Girl."
152. Miss Mabel Taliaferro.
153. Miss Fritzi Scheff as Babette.
154. Ada Rehan as Lady Teazle.
155. Mrs. Patrick Campbell.
156. Maude Adams in "Quality Street."
158. E. S. Willard in "The Cardinal."
159. Edwin Booth as Richelieu.
160. Henrietta Crosman in "The Sword of the King."
161. Viola Allen in "Twelfth Night."
162. Cecelia Loftus as Ophelia.
163. Drina De Wolfe in "The Other Girl."
164. Otis Skinner as Lanciotto.
165. Mrs. Fiske in "Tess of the D'Urbervilles."
166. Blanche Bates in "Under Two Flags."
167. Bertha Galland in "The Forest Lovers."
168. Leslie Carter in "Du Barry."
170. Mrs. Langtry as Marie Antoinette.
172. Annie Russell in "Mice and Men."
173. Maude Fealy as a poster girl.
174. Mary Mannering in "The Lady of Lyons."
175. Blanche Walsh in "Resurrection."
176. Mabelle Gilman in "The Mocking Bird."
177. Irene Bentley in "The Girl from Dixie."
111. Anna Held in "The Little Duchess."
117. E. H. Sothern as Richard Lovelace.
118. James K. Hackett in "Don Caesar's Return."

We are prepared to fill the orders immediately upon their receipt. Add two cents for postage for each picture. Orders for Two Dollars or more will be sent prepaid. No goods sent C. O. D.

**THE THEATRE MAGAZINE - 26 West Thirty-Third Street - NEW YORK**


## Add Variety

To Your Trip out West Passengers on the

# Lake Shore Railway

have the privilege of a delightful daylight trip on the Hudson River, or may go by boat between Buffalo and Cleveland, or stop over at Niagara Falls and anyone or all of these privileges may be had without extra cost. These privileges, combined with the ***Lake Shore's*** excellent through service, make this the most popular trunk line between

**Boston, New York, Buffalo, Cleveland, Toledo, Chicago, Pittsburg, Cincinnati and St. Louis**

***Route of the 20th Century Limited***
***18 hour train***

For full particulars regarding privileges and routes, address,

**J. W. DALY, Chief Asst. G. P. A.,**
**BUFFALO, NEW YORK**

# Hotel Belleclaire

**Broadway and 77th Street, New York.**

Seventh Avenue, Amsterdam Ave. and West 130th St. Cars pass the door. Luxurious rooms for permanent and transient guests.

**Restaurant a Feature.**
**Exquisite Palm Room.**
**Art Nouveau Cafe.**
**Royal Hungarian Orchestra.**

"Most Artistically Beautiful Hotel in the World." Can offer few single rooms, with bath, beautifully furnished, suitable for two people, $60 per month.

**TRANSIENT RATES:**

One Room, with bath.....$2.50 per day
Parlor, Bedroom, with bath, $3 and $5 per day
Parlor, 2 Bedrooms, with bath, $5 and $7 per day

Every improvement known to modern ingenuity.

Write for our magazine, "The Hotel Belleclaire World."

**MILTON ROBLEE, Proprietor.**

CHICAGO & ALTON RAILWAY
"THE ONLY WAY"

**THE CHICAGO & ALTON runs the largest passenger engines in the world**

**They keep the trains on time**

**Between Chicago, St. Louis, Kansas City and Peoria**

GEO. J. CHARLTON, General Passenger Agent
CHICAGO, ILL.

# McInnerney's Theatrical Cold Cream

There are many Cold Cream Preparations on the market today. Some are GOOD—others are BETTER—but McInnerney's is BEST.

The ingredients of McInnerney's Cold Cream are pure and harmless, and when you once use this preparation you will want no other.

Other good qualities in its favor are its delicate perfume, smooth whiteness and cooling properties. And it does not cost as much as many of the far inferior preparations.

**59c Lb.**

**FOR SALE ONLY AT**

NO CONNECTION WITH ANY OTHER STORE
THE BIG STORE A CITY IN ITSELF
SIEGEL COOPER Co.
SIXTH AVE. NEAR THE FOUNTAIN 18TH & 19TH STS.
NEW YORK

# Mothers! Mothers!! Mothers!!!

## Mrs. Winslow's Soothing Syrup

has been used for over SIXTY YEARS by MILLIONS of MOTHERS for their CHILDREN while TEETHING, with PERFECT SUCCESS. It SOOTHES the CHILD, SOFTENS the GUMS, ALLAYS all PAIN; CURES WIND COLIC, and is the best remedy for DIARRHŒA. Sold by Druggists in every part of the world. Be sure and ask for "Mrs. Winslow's Soothing Syrup," and take no other kind. Twenty-five cts. a bottle.

FOR BEAUTY'S SAKE

X. Bazin's Depilatory Powder is guaranteed to remove superfluous hair from the face, neck and arms. The oldest and best Depilatory, absolutely harmless. At all first-class drug stores or by mail in sealed packages, 50 cents.

HALL & RUCKEL, New York City Mfrs. of Sozodont

## A Great Temptation

**AND A WEAK WILL**

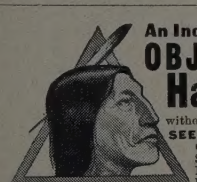
**SPELL RUIN**

Drugs, such as opium, morphine, cocaine, alcohol and nicotine, make their strongest attack upon the will. The person whose power to resist is unequal to his desire for the stimulant, must have help or succumb. We battle against the drug crave, the drink and cigarette habits, and invariably effect a permanent cure without detention from business. Regular physicians conduct all our treatment.

**WE OFFER TRIAL TREATMENT FREE**

Letters and remedies sent without any outside marks. Complete privacy.

Address, D. C. C., 102 Hartford Building
41 Union Square New York City



**An Indian Secret Revealed**

## OBJECTIONABLE Hair Removed

without injury; quickly, permanently

**SEE-HAIR-GO.** A perfumed powder. One application often sufficient. Sample for mere cost of mailing. Did you ever see an Indian with hair on his face? The reason for the lack of hair lies in the fact that the ingredients in the paints used for centuries on the faces of American Indians have removed all hirsute growth. A U. S. army officer through a friendship with an Indian medicine man obtained the secret which we bought from him A trial package sent for 4 cents in stamps, or if you have faith that our preparation will do all we claim under our guarantee, send $1.00 for generous carton. Money returned if dissatisfied **ME-DA-WIN MFG. CO., 1303 Tacoma Bldg., Chicago**

**ROMEIKE'S** Press Cutting Bureau will send you all newspaper clippings which may appear about you, your friends, or any subject on which you want to be "up-to-date." Every newspaper and periodical of importance in the United States and Europe is searched. Terms, $5.00 for 100 notices.

HENRY ROMEIKE, Inc., 33 Union Square, New York


## Sarah Bernhardt's New Play

The greatest novelty of Sarah Bernhardt's season in London was the play "Adrienne Lecouvreur," written by herself. The piece differs entirely from the old piece by MM. Scribe and Legouvé, and the two leading actresses have excellent opportunities for showing the utmost of their powers.

The first act passes in Adrienne's dressing-room at the Théâtre Français, where we learn that Maurice de Saxe has returned to Paris after two years' absence, and that his mother is anxious that his connection with the actress should cease. The Duchesse invites both Maurice and Adrienne to a supper, and comes to the dressing-room to enforce her invitation. There she meets Maurice, who has at once made his way to the theatre, and succeeds in persuading both him and Adrienne Lecouvreur to come to her party. In the second act Adrienne is discovered sitting for her portrait to the Abbé Bouret, and she takes the opportunity of informing the artist and the audience that her father is mad and that her sister hates her, although she has been as a mother to the girl. The Duchesse then comes in, and, dismissing the Abbé for the moment, demands of Adrienne where the Count Maurice is hiding. Then follows a powerful scene, in which the Duchesse upbraids and threatens Adrienne and tries to extract the whereabouts of Maurice de Saxe from her. Adrienne, however, refuses to reveal the secret and leaves the house. The Duchesse finds out from Marguerite Lecouvreur that Maurice is hiding at her sister's home, and she immediately starts off to confront him, after having bribed the impecunious Abbé to assist her in her plot.

To her guests she says that she has been suddenly summoned to the court. The second scene of the act is really another act in itself. It is laid in Adrienne's chamber, in which Maurice is discovered staring idly out of the window. The Duchesse somehow contrives to break in upon his reverie, and has a powerful scene, in which she begs him to come back to her. He, however, refuses, and she vows to revenge herself on the actress, her rival. Maurice is roused to fury by this, and as she will not leave the house, walks off himself. No sooner has he gone than Adrienne comes in, and to her the Duchesse repeats her threats of vengeance. There is another very fine scene between the two women, in which Mme. Bernhardt, the author, has most generously given the rival of Mme. Bernhardt, the actress, quite as powerful, if not a more effective, part than to herself. This second scene of the second act is the finest part of the play, and the acting of the three principal characters roused the audience to enthusiasm.

The first two acts occupy nearly a couple of hours in performance, but happily the others are shorter. The third and fourth acts are something of an anti-climax after the great scenes of the previous act, for they contain a meeting in the Luxembourg Gardens, between Adrienne Lecouvreur, accompanied by the Comte D'Argental and the Abbé Bouret, who confesses that he has been bribed to poison Adrienne, and that he has been threatened with arrest and the Bastille if he fails to accomplish his task. Sure enough, no sooner has he ended his confession than he is arrested as a madman and hurried off to prison. In the fourth act we find him in his cell in the Bastille, being examined by Cardinal de Fleury, the Duc de Bouillon and Voltaire. The Abbé refuses to confess and incriminate the Duchesse, but Voltaire explains the whole plot and reveals to the Duc that the Duchesse is in love with Maurice de Saxe. The Abbé is comforted with hopes of a speedy release, and when the men have left the cell Adrienne comes in, followed by the Duchesse, and both, for different reasons, try to persuade the Abbé to sign a paper saying that his story about the Duchesse is all false, prompted by his great love for the actress. But he refuses to sign, and the Duchesse then tells Adrienne that she is already poisoned, and can only live a few more hours. In the last act we have Adrienne's death scene. The Comte D'Argental and M. de Voltaire both visit her, and the former, finding her so ill, sends for a doctor, who hints that he can find no signs of poisoning. But whether really poisoned or not the belief that she is doomed is too much for Adrienne, and after a most pathetic scene she dies in the arms of Maurice de Saxe.—*London Globe.*

### Credit to Photographer

By an oversight, the photographs showing scenes in "A Circus on Mars" at the New York Hippodrome, published in our last issue, should have borne the credit line: "Copyright, 1905, Hall, N. Y." The acknowledgment is here made of our indebtedness to Mr. Hall.


1884 - 1905

**American Academy of Dramatic Art and Empire Theatre Dramatic School**

FRANKLIN H. SARGENT - - - President

**A Practical Training School for the Stage**

The player who undertakes the real work of the stage with such an equipment as the Academy can give him, has the better chance of success. As an institution it is here to stay; its advantages are real, and its influence is for the betterment of the stage.—DAVID BELASCO.

**Bronson Howard, in the "Century Magazine"**

"We have been the first in the world to establish a fully organized school for the training of young men and women for the stage, with a large corps of teachers (twenty-four), with additional lecturers, and with special exercises in each requirement, physical and intellectual. The Conservatoire of Paris immediately comes to the reader's mind. But that excellent institution has no such organization as the oldest and most fully-organized school of acting in the United States, the oldest of its kind in the world, the American Academy of Dramatic Arts, of which Mr. Franklin H. Sargent is the founder and president."

For Catalogue and information apply to

**E. P. STEPHENSON, General Manager**

Carnegie Hall, New York

# ALICE KAUSER

**PLAYS**

**Representing Dramatists *and* Managers**

**Dramatic Rights Secured**

**ALL THE BEST PLAYS FOR STOCK**

**1432 Broadway New York City**

CAN THE ART OF PLAYWRITING BE TAUGHT?

## AMERICAN SCHOOL OF PLAYWRITING.

(Fifth Year of Success.)

Conducted by William T. Price, author of "The Technique of the Drama."

TESTIMONIALS.

"Thorough and practical."—New York *Dramatic Mirror.*

"The first school of its kind in the world and with a system that teaches."—*Theatre Magazine.*

This is NOT an ordinary correspondence school. IT IS THE WORKSHOP OF THE PRACTICAL DRAMATIST. The system of Instruction by Mail is as effective as in class, for all the exercise work is done in writing and corrected. To introduce the system to you, *The first fifty-eight exercises, constituting a course complete in itself,* will be furnished you (all at one sending) FOR **TEN DOLLARS.** They are an indispensable supplement to "The Technique of the Drama," first published thirteen years ago, a systematized method af analysis and application of the principles, to be found in no book. Send for Prospectus.

W. T. PRICE, DIRECTOR,
1440 Broadway, New York City.

ESTABLISHED 1893

STANHOPE-WHEATCROFT

## Dramatic School

ADELINE S. WHEATCROFT, Director

Two, three, and five months Courses in Drama open May 1st. Special Courses in Elocution and Physical Culture open July 10th. Regular Courses in Drama, Opera, and Elocution open Oct. 16th. Send for Prospectus. Address,

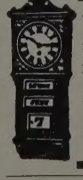
JOHN EMERSON, Manager, 31 West 31st St., New York

## VAN HORN & SON

Established 1852

**Theatrical Costumers and Outfitters**

34 EAST 20th STREET NEW YORK 121 NORTH 9th STREET PHILADELPHIA



## THE ONLY 60 DAY CLOCK

In the World is the Prentiss. It is a phenomenal timekeeper, durable and reliable, keeping perfect time throughout its long run. The Calendar is entirely automatic in its action.

*Also Frying-pan, Magic Electric, Tile, Program, Synchronized and Watchman's Clocks.*

Send for Catalogue 625

The PRENTISS CLOCK IMPROVEMENT CO.
DEPT. 62, 49 DEY ST., N. Y. CITY

**PLAYS,** Recitations and Readings. Catalogues Free. All dramatic papers for sale. :: :: ::

*Chas. Macdonald,* 53 Washington St., Chicago.

# A Life Insurance Text-Book indispensable

to every policy-holder, insurance agent, banker, investor, business man and all those who carry insurance or contemplate insuring their lives.

AN OBJECT LESSON—for the insurer and the insured—of the management and mismanagement of Life Insurance Trust Funds.

A careful analysis of the gross misdoings of THE BIG THREE LIFE INSURANCE COMBINE and the causes that led to its disruption. A compilation of the first six articles of The Era Magazine's startling series on "THE DESPOTISM OF COMBINED MILLIONS." The edition in press being limited, you should order at once.

**Price 50 Cents in Paper Covers** **$1.00 in Cloth**

SEND US YOUR ORDERS NOW

**Why Publishing Company**

**DEPOSIT -:- NEW YORK**

Why Suffer with

# SUN BURN

When one Application of

## Willa's Cream of Cleome

Will Give Immediate Relief?

L. E. RUSSELL & CO.

220 Broadway, NEW YORK.

Atlantic City Depot,

KEELER'S DRUG STORE,

Board Walk and Kentucky Avenue


# The Theatre Everywhere

### Portsmouth, O.

*(From Our Correspondent.)*

PORTSMOUTH, O., July 10.—The Milbrook Stock Company was seen in "What Happened to Jones." The company was an excellent one, and the house was crowded every evening and matinee. "Diamonds and Hearts" will fill out the last half of July at the Casino. A fire broke out on the stage in the Grand Opera House July 5. The loss on scenery, curtain, etc., was $4,000, covered by insurance. Armbruster & Son, Columbus, O., have the contract for a new curtain, scenery, etc., and will fresco the entire house. No date is set for the opening as yet. Ben Evans and Earl Higley, eccentric dancers, and known as the "Buckeye Whirlwind," are spending the summer here. H. A. LORBERG.

### Louisville, Ky.

*(From Our Correspondent.)*

LOUISVILLE, Ky., July 7.—Outside of Fountaine Ferry Vaudeville, theatricals are practically dead here. For the past two weeks Morin and his French military band have been the attraction at the Jockey Club Park. Creatore is to begin a week's engagement after Morin. The Marco Twins and a score of other clever artists drew crowds down to this popular "White City." Most of the managers of the local houses are East, making up the bookings for the coming season. Mr. Macauley promises to give us the best line of attractions that he has ever offered.

EDWARD EPSTEIN.

### Evansville, Ind.

*(From Our Correspondent.)*

EVANSVILLE, Ind., July 12.—Business continues to be immense at both of the local parks. The people of this city are patronizing the side attractions more and more. The vaudeville as a rule has been of a very high standard. At Cook's Park all the concessions are getting their share of business, which has been very satisfactory. The new Giant Circle Swing, which was completed a few weeks ago, is the most popular attraction and is continually drawing larger crowds, while the receipts are consequently increasing. The vaudeville has been very good. The management of Oak Summit Park has been diverging a little from the beaten path of having only vaudeville at the Park Theatre, and as a result we have had a week of comic opera, and also Creatore and his Italian band. The comic opera was furnished by the "Beggar Prince" Opera Company. ROBERT L. ODELL,

### Cleveland, O.

*(From Our Correspondent.)*

CLEVELAND, O., July 10.—The Euclid Avenue Gardens Stock Company is producing such operas as "Robin Hood," "The Merry Kahn," "Royal Middy," "The Fencing Master" and many others. "Robin Hood" had to be repeated for another week to accommodate the crowds. The work of Estella Wentworth as Maid Marian, Harry Davies as Robin Hood and Clarence Harvey as Sheriff of Nottingham was especially good. The Coliseum Gardens changed their bill to vaudeville on July 10 and promise all the latest attractions in that line. The Colonial Stock Company at the Colonial continues to draw well. R. Z. Herz has been engaged by the management for a two weeks' stay, and as Mr. Herz is fresh from his triumphs in Europe, Cleveland expects great things of her favorite. Luna Park and the White City are vying with each other in furnishing amusement for the large crowds that patronize the parks. J. A. WATTERSON.

### San Diego, Cal.

*(From Our Correspondent.)*

SAN DIEGO, Cal., July 7.—The leading event of the past month was the visit of John Drew and his company in "The Duke of Killikrankie." The engagement was a big success financially. The opera "Der Freischutz" was given at the Isis, June 8, 9 and 10 under the auspices of San Diego Lodge No. 168, B. P. O. E. Max Heinrich had charge of the production and also had the leading rôle. The play was well staged and was a big success. One of the prettiest vaudeville houses on the Pacific coast is the Pickwick Theatre which has just been finished and opened under the management of Palmer & Fulkerson. Only the best acts are being billed and the playhouse has been crowded nightly since the opening. The Grand Theatre still continues popular with the crowds and high-class talent is being obtained. On July 1, Sidney Goldtree purchased a half interest in the house from L. H. Funge. In the future, as in the past, the Grand will be a vaudeville theatre.

T. J. STOREY.

ROONEY & OTTEN PRINTING CO., NO. 1 MADISON AVE., NEW YORK

COPYRIGHT, 1905, BY MEYER BROS. & CO.